PEACOCK RISING

for

Jazz Big Band

by

Lee McClure

Dedicated to Art Lillard and his Heavenly Band

PEACOCK RISING is a set of variations on the main theme from Zoltán Kodály's "Peacock Variations." Kodály's "Peacock Variations" was written in support of political prisoners and other victims of the Hungarian laws of racial discrimination similar to those in Nazi Germany. In 1938 performances of Kodály's choral version of this work were banned in Hungary because of its text which included:

Shadowing the prison
Peacocks upward flying
Brought to silent captives
Hope when hope was dying

The structure for PEACOCK RISING is outlined below:

bar #	description
1	Intro
20	Main Theme, classical
40	Transition
58	Main Theme, Latin–Jazz, variation 1
124	Intro used as Transition
148	Main Theme, classical, variation 2
175	Transition
197	Latin–Jazz, variation 3, Main Theme used to accompany Soprano Sax & Guitar improvised solos.
265	Coda
302	last bar

PEACOCK RISING is scored for a 13–piece Jazz Big Band:

2 Flutes (preferred: Flute I doubles on Piccolo)
3 Saxophones: Soprano, Alto, Tenor
2 B^b Trumpets
1 Tenor Trombone, 1 Bass Trombone
Rhythm section:
Guitar
Piano
String Bass (sometimes bowed)
Trapset drums, sticks, timp mallets, brushes

NOTES ON THE SCORE

Above the cleff for the String Bass part in the score ~~only~~ and in the part are reminders of whether the Bass is play Pizzicato (P) or Arco (A).

There are double bars only in the score and in the trap's part in the Jazz sections which indicate when chords are changing. Bars 57 – 97. Bars 201 – 264.

Whenever members of the rhythm section are not indicated in the score they are playing or keeping time unless they are marked tacit. The Trapset plays throughout except when rests are specifically written in.

See “correction lists” at end of score

Tbn II = 8VA: 1–7 // Add SB Arco = Tbn II
↳ 1st note

Concert Pitch Score

Peacock Rising

by Lee McClure

148 ♩=80 — 1n1 ♩=80

Tp — Tbn — Trap

Fill — Fill — Fill — Play on any ♩=80

Ab/Db — G# — BMI7b5 — A7b5

8VA a2

Fl — Ssx — A — T — Tp — Tbn — Gt — Pn — SB — TRAP

Arco

mp Sim.

Concert pitch score except for usual Guitar and String Bass octave transpositions

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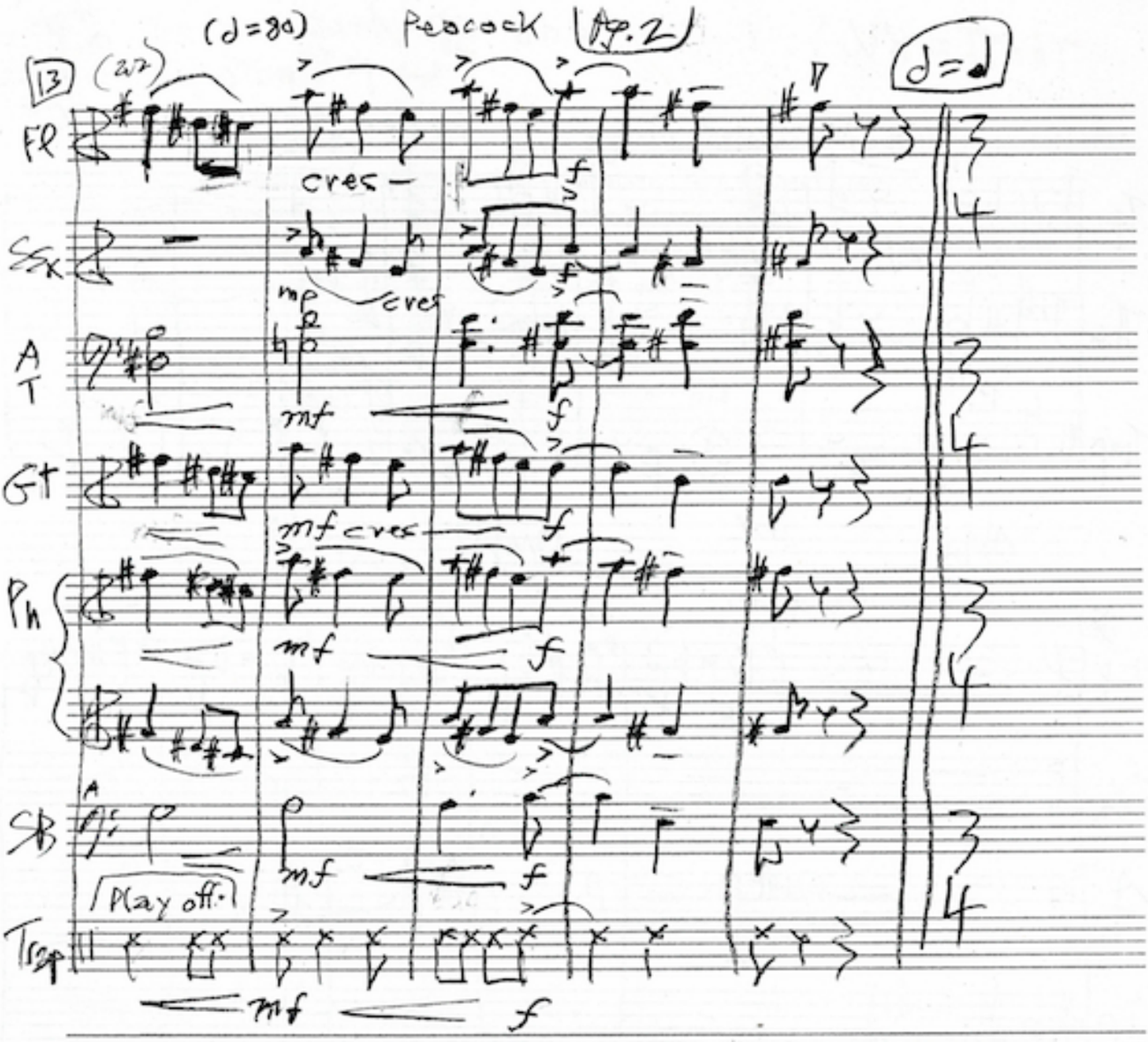
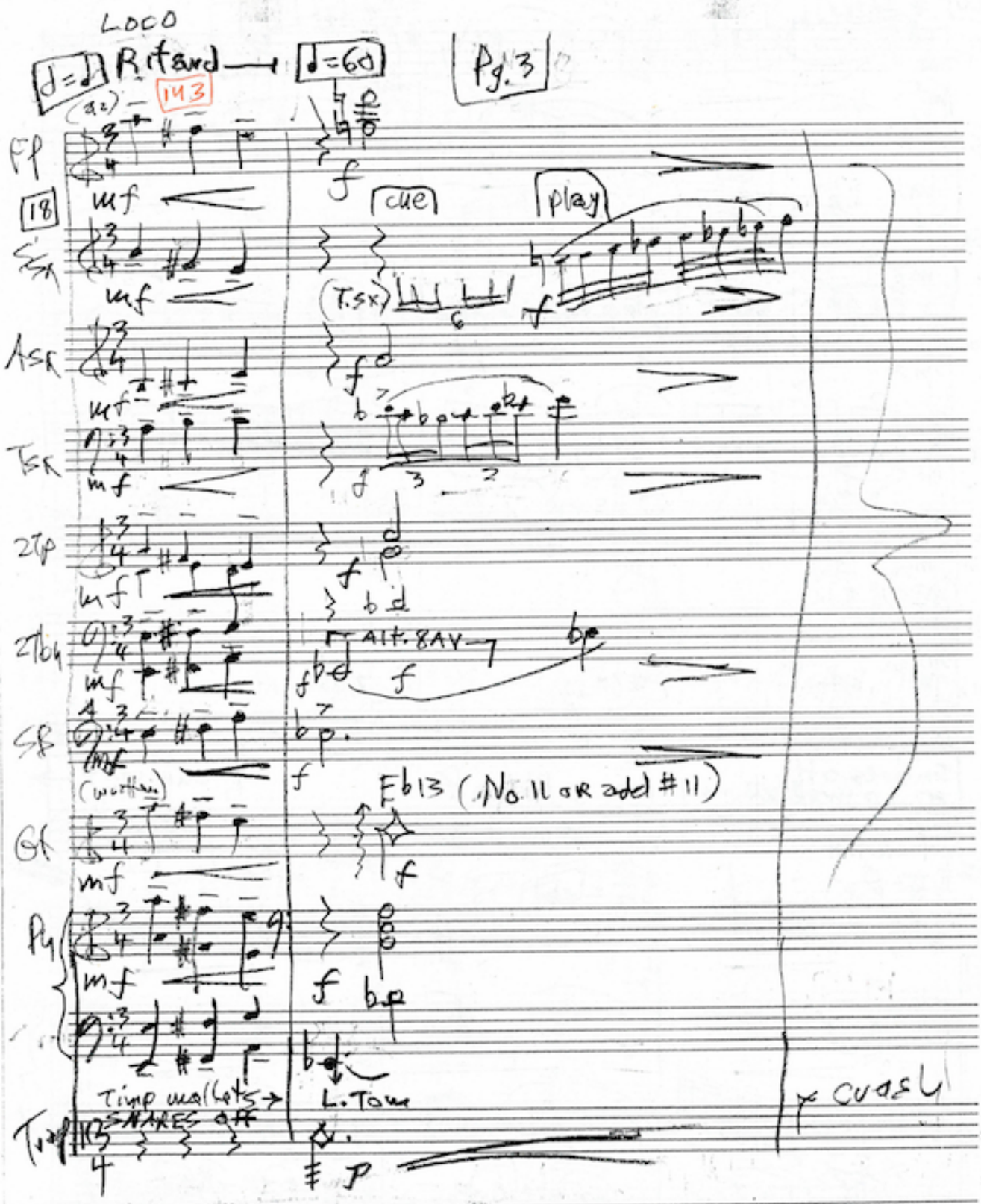
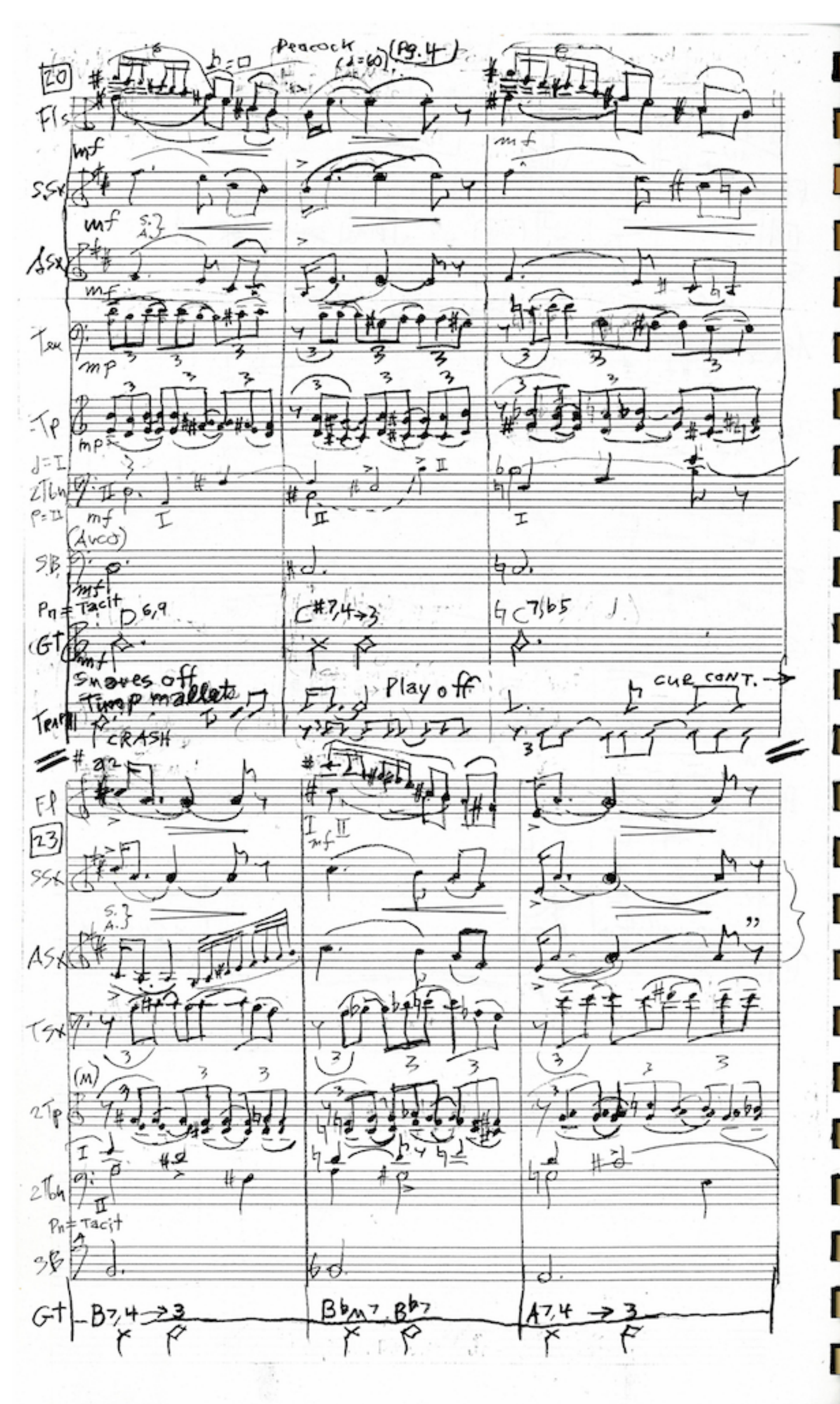

(♩=80)
Peacock
Pg. 2
13
(22)
♩=♩
Fl
cres
f
Sax
mp
cres
A
T
mf
f
Gt
mf cres
f
Ph
mf
f
SB
mf
f
Play off.
Trsp
mf
f


LOCO
♩=♩ Ritard → ♩=60
Pg. 3
143
(8va)
FP
mf
18
cue
play
ESX
mf
(T.Sx)
ASX
mf
TSX
mf
2Tp
mf
2Tbn
mf
alt. 8AV
SB
mf
(without)
Eb13 (No 11 or add #11)
Gt
mf
Pn
mf
Timp mallets →
SNARES off
L. Tom
Tmp
p
crash


Peacock
(Pg. 4)
20
Fls
mf
SSx
mf
S.
A.
ASx
mf
Ten
mp
Tp
mp
d=I
2Tbn
p=II
mf
(Arco)
SB
mf
Pn=Tacit
D6,9
C#7,4→3
C7,b5
Gt
mf
Shaves off
Timp mallets
Play off
CUE CONT.
Trap
CRASH
23
Fl
I
II
mf
SSx
S.
A.
ASx
TSx
(M)
2Tp
I
II
2Tbn
Pn=Tacit
SB
Gt
B7,4→3
Bbm7 Bb7
A7,4→3

Big Band — Peacock; — Pg. 5 — (♩=60)

26

Fl's — mf — a2

S.Sx / A.Sx — S.Sx — fp

T.Sx — (mp) — mf — fp

2 Tp

Tbn — I / II — mf — fp

SB — A — mf — fp

Pn = Tacit — Ab7,4→3 — Analysis: ONLY — C(#4) G+ M7 GM7 A+7 — C(#4) G+ GM7 — A+9 Ab7 — G7,b5

Gt → Gt = Tacit

Note: Guitar strums full chord on both 1st & 2nd beats for all 4→3 resolutions — bars 21–33

30

Fl — mf

S.Sx / A.Sx — Clas — ff — Sop Tr#

T.Sx — ff

Tp — mf — ff — solo

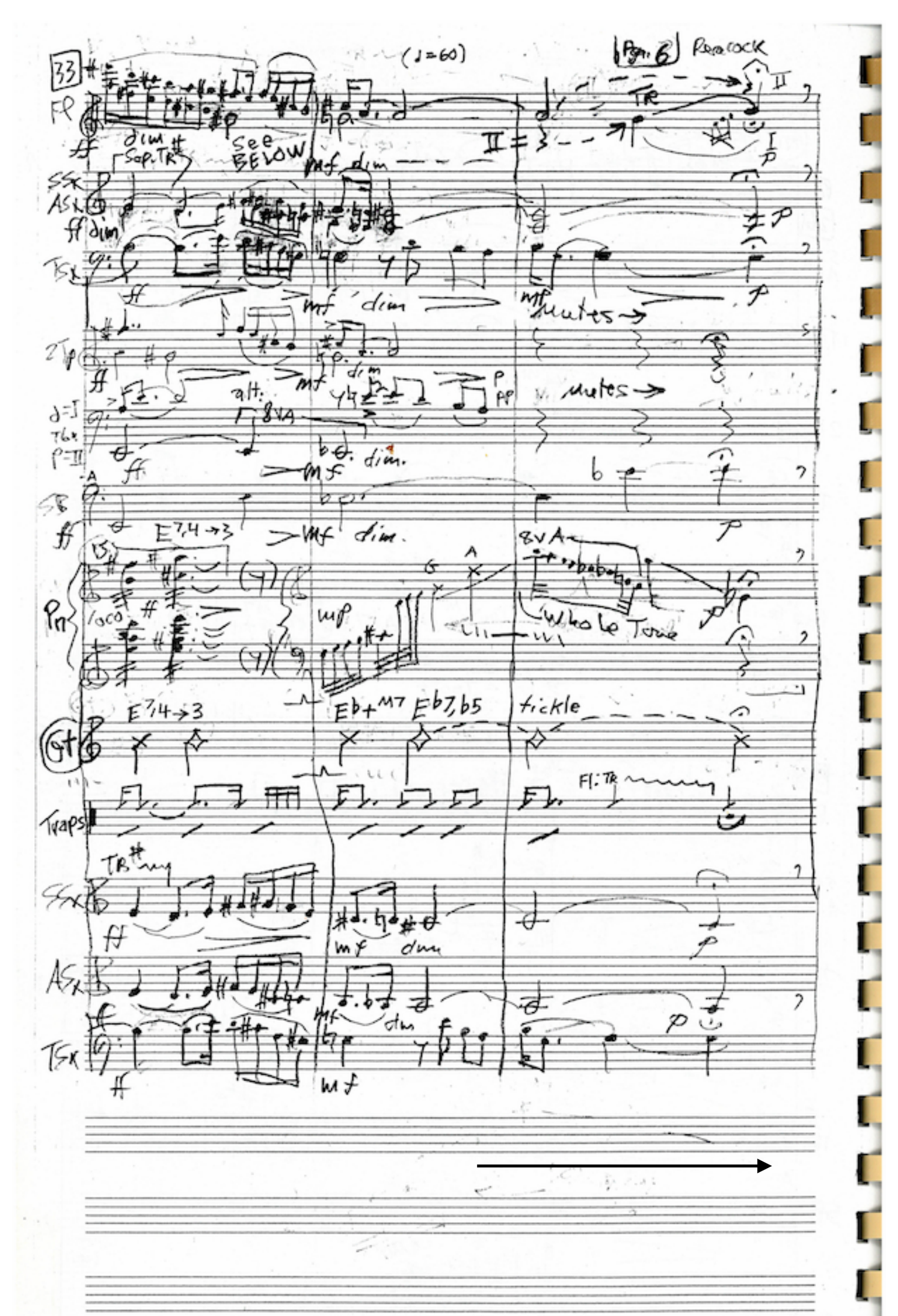
I / II / Tbn — ff

SB — A — ff — F#Mix.

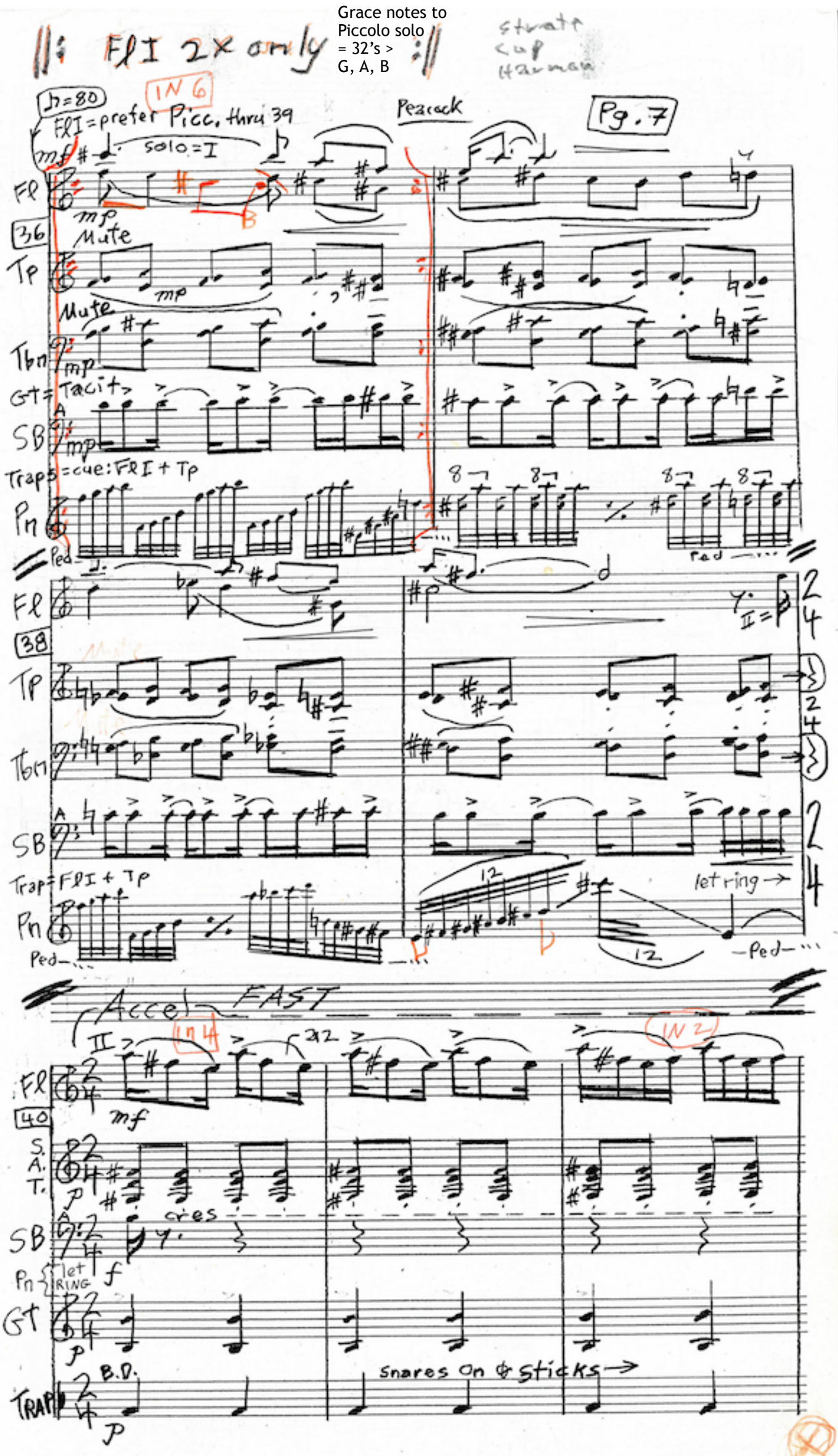
Pn — Traps = cue Tp I — White Gliss

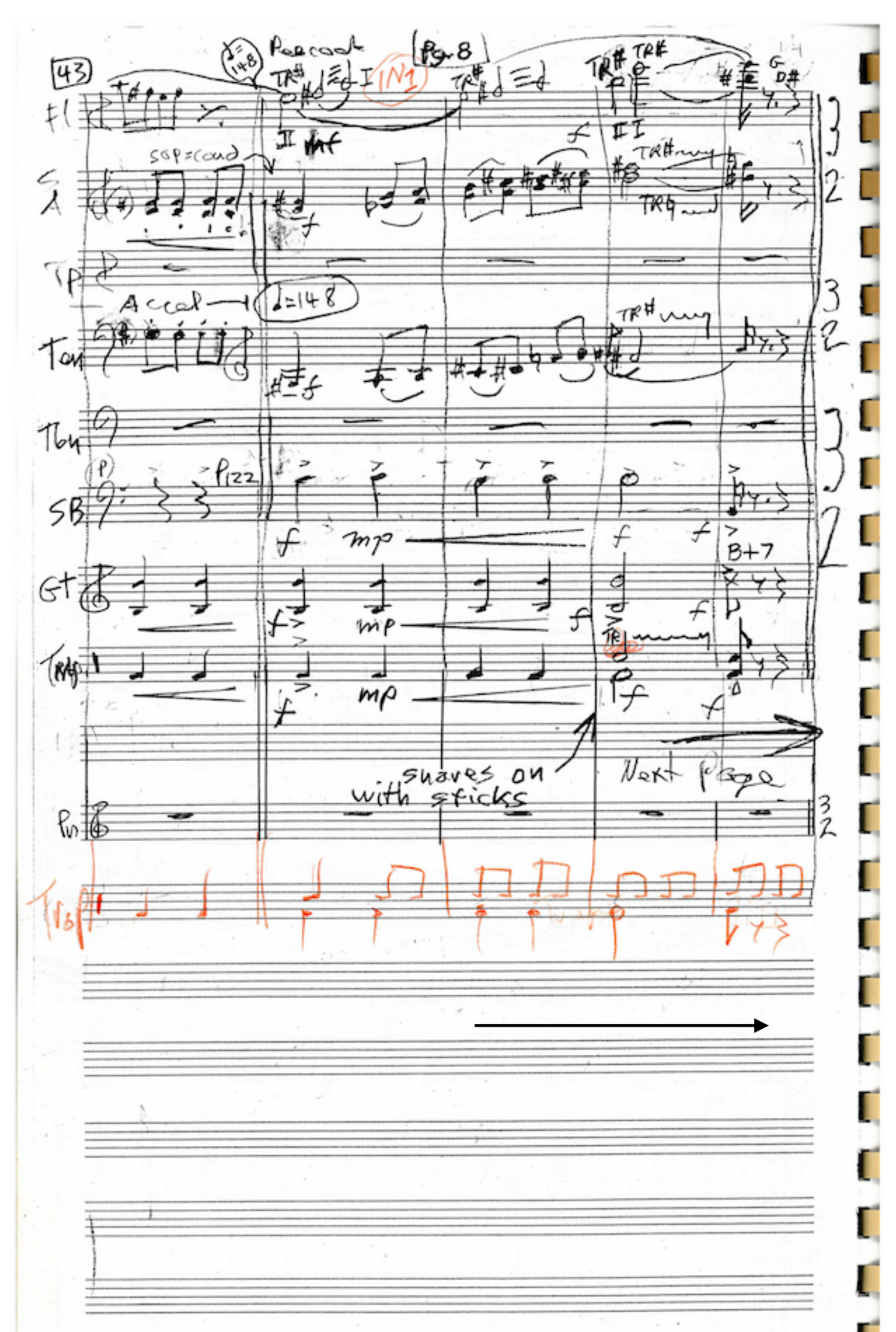
CRASH — Ped — F#7,4 → 3 — Ped — FM7 — F7

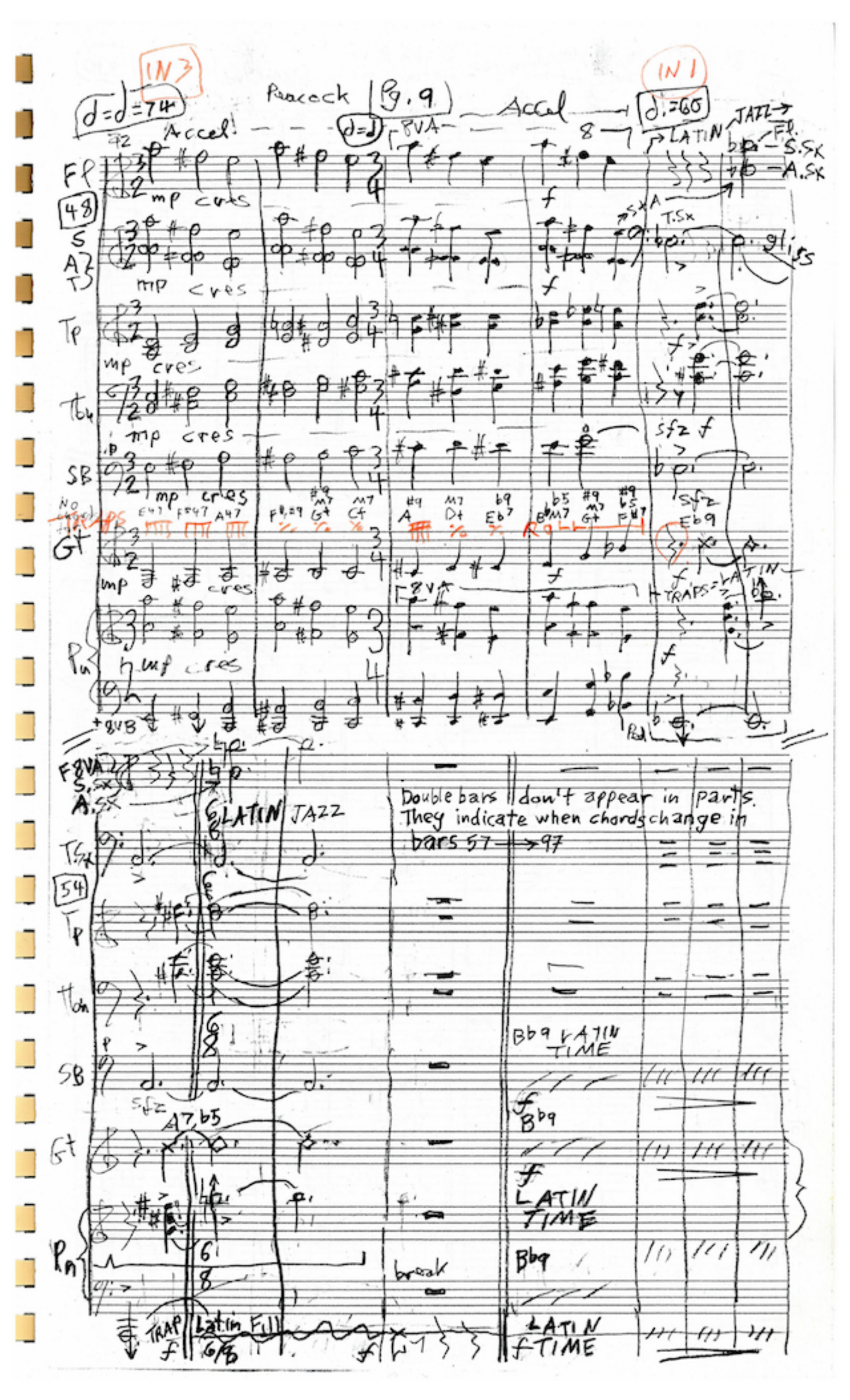
L. Tom: — Gt:

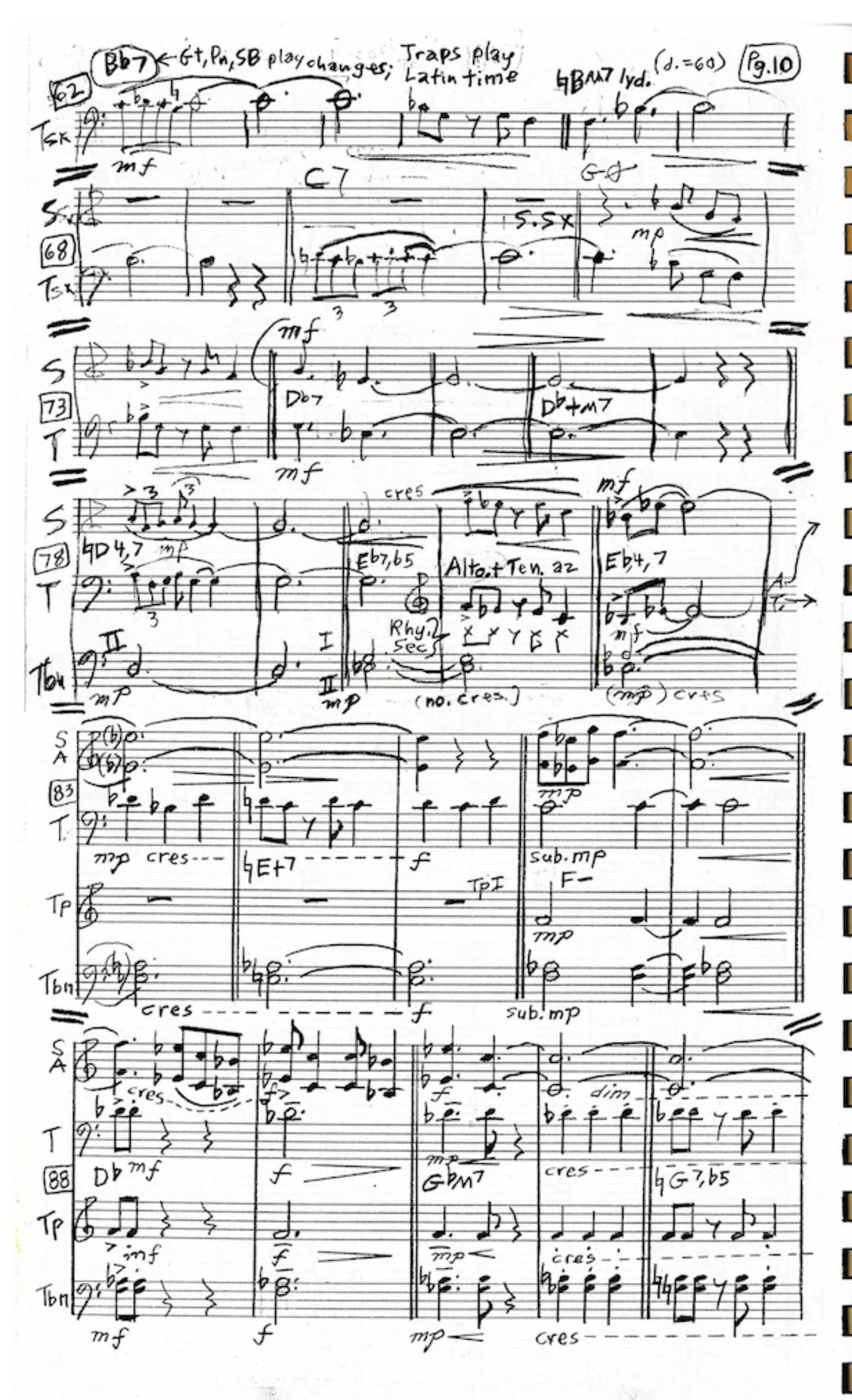

33
(♩=60)
Pg. 6
Peacock
FR
dim
Sop. TR
See BELOW
mf dim
TR
SSX
ASX
ff dim
TSX
mf dim
mf mutes
2Tp
ff
mf
dim
mutes
alt.
8va
♩=I
Tbx
P=II
ff
mf
dim.
A
SB
ff
E7,4→3
mf dim.
8vA
Pn
loco
mp
whole Tone
E7,4→3
Eb+M7 Eb7,b5
tickle
Gt
Fl. TR
Traps
TR
SSX
ff
mf dim
ASX
mf dim
TSX
ff
mf

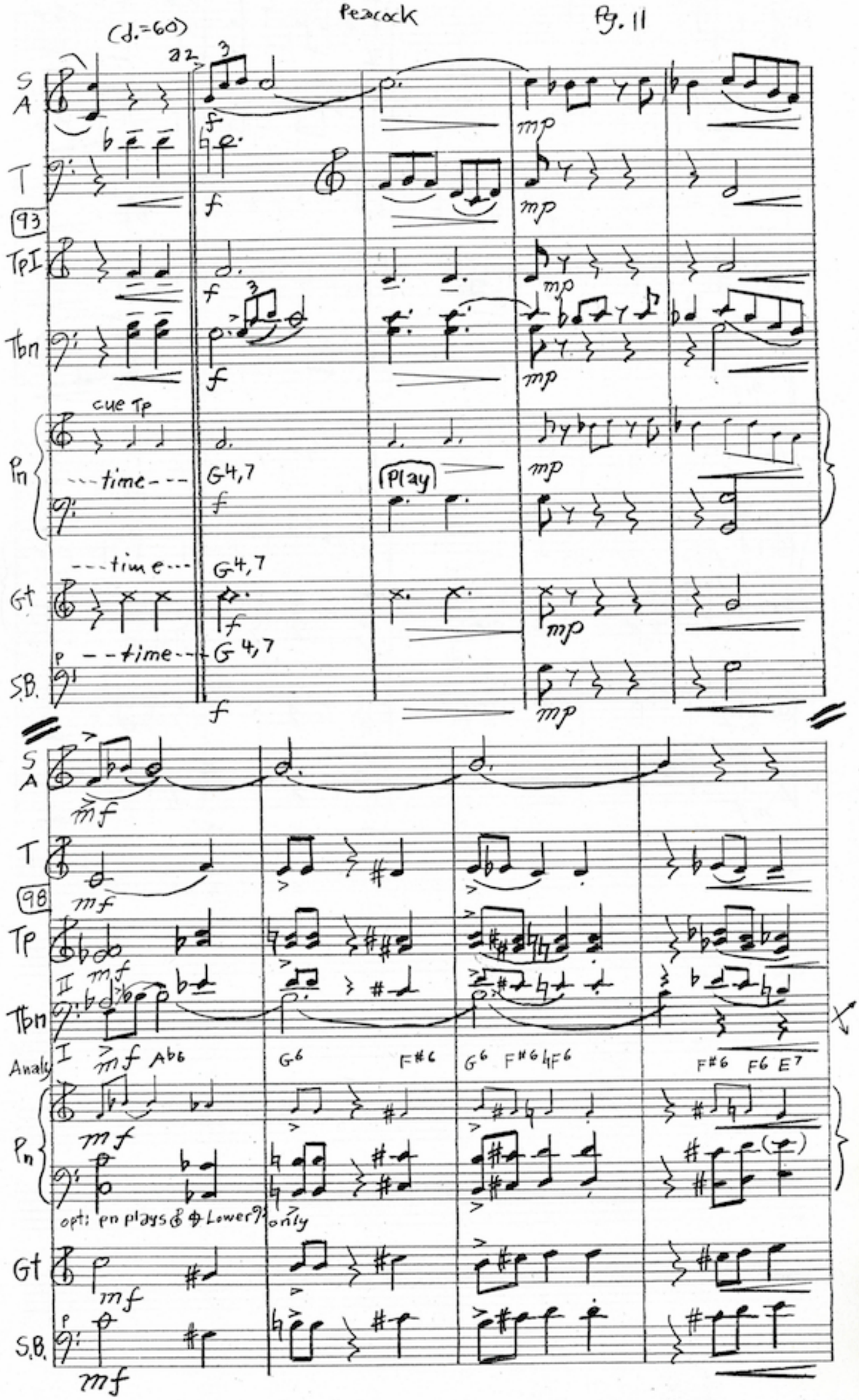
Grace notes to Piccolo solo = 32's > G, A, B




43
Pg. 8
Accel
Fl
Sx
Tp
Ton
Tbn
SB
Gt
Trb
Pn
shaves on
with sticks
Next Page


IN 3
♩=♩=74
Peacock (Pg. 9)
Accel
♩=♩
8VA
Accel
8
IN 1
♩.=60
LATIN
JAZZ
Fl.
S.Sx
A.Sx
T.Sx
48
Fl
S
A
T
Tp
Tbn
SB
Gt
Pn
mp cres
f
sfz f
sfz
mf cres
8VB
Double bars || don't appear in parts.
They indicate when chords change in
bars 57 → 97
8VA
LATIN
JAZZ
54
Bb9 LATIN TIME
Bb9
LATIN TIME
break
TRAP
Latin Fill
LATIN TIME


Bb7 ← Gt, Pn, SB play changes; Traps play Latin time
♭BM7 lyd.
(♩.=60)
Pg. 10
62
Tsx
mf
C7
G7
Ss
S.Sx
mp
68
Tsx
mf
S
73
T
Db7
Db+M7
mf
S
78
T
♭D4,7
mp
Eb7,b5
Alto + Ten. az
Eb4,7
cres
mf
Rhy. Sec
Tbn
mp
(no. cres.)
(mp) cres
S
A
83
T
mp cres
♭E+7
f
sub. mp
Tp
TpI
F-
mp
Tbn
cres
f
sub. mp
S
A
88
T
Db mf
cres
f
mp
G♭M7
cres
dim
♭G7,b5
Tp
mf
f
mp
cres
Tbn
mf
f
mp
cres


(♩.=60)
a2
S
A
T
93
TpI
Tbn
cue Tp
Pn
---time---
G4,7
Play
Gt
---time---
G4,7
S.B.
---time---
G4,7
98
Tp
II
Tbn
I
Analy
Ab6
G6
F#6
G6
F#6
F6
F6
E7
Pn
opt: pn plays ♩ ♩ Lower 9 only
Gt
S.B.

(♩.=60) Peacock

a1

FR I mf 3 II

a2

S A mf 3

T mf

TP mf

I mf

Tbn

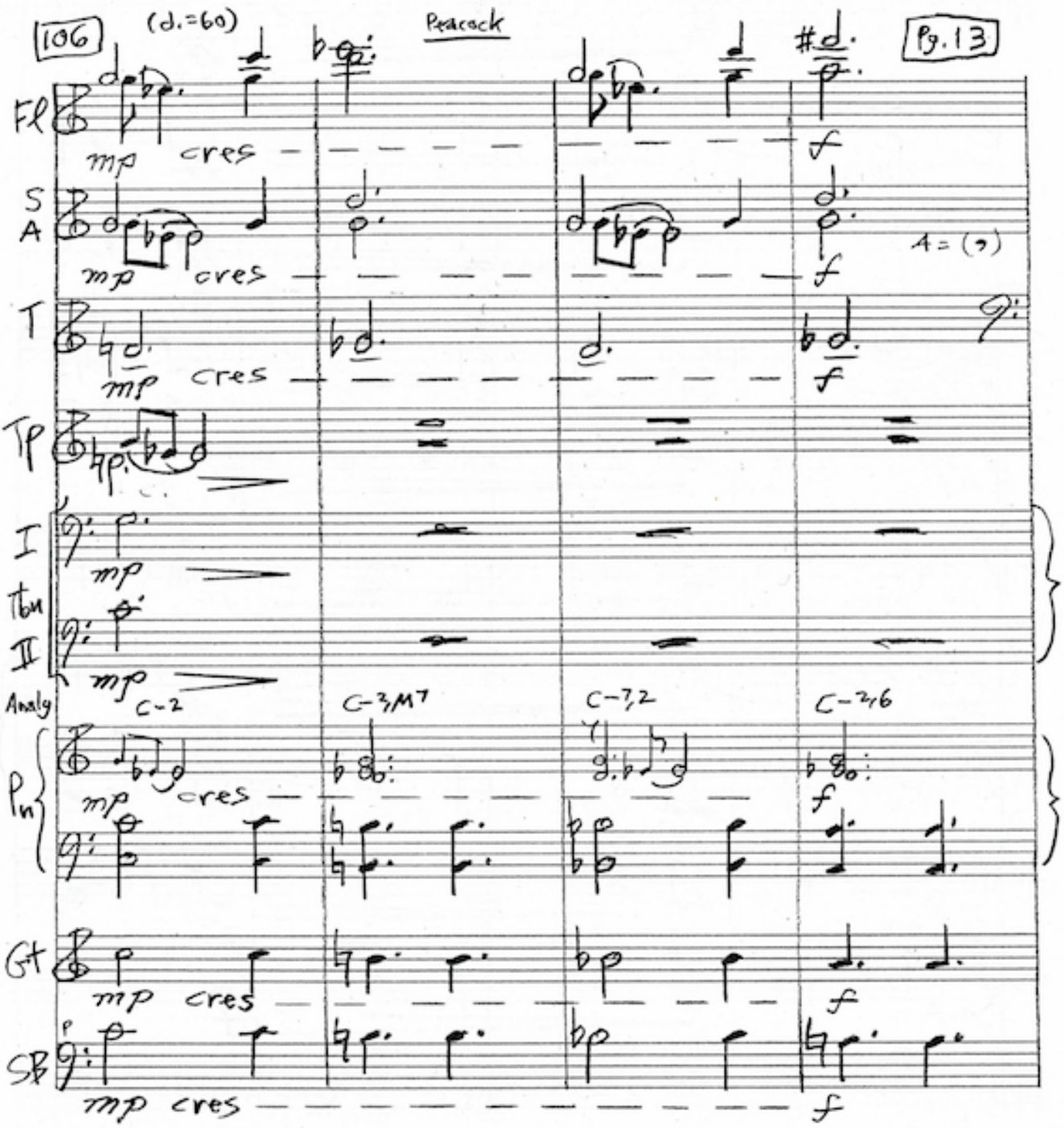
II mf

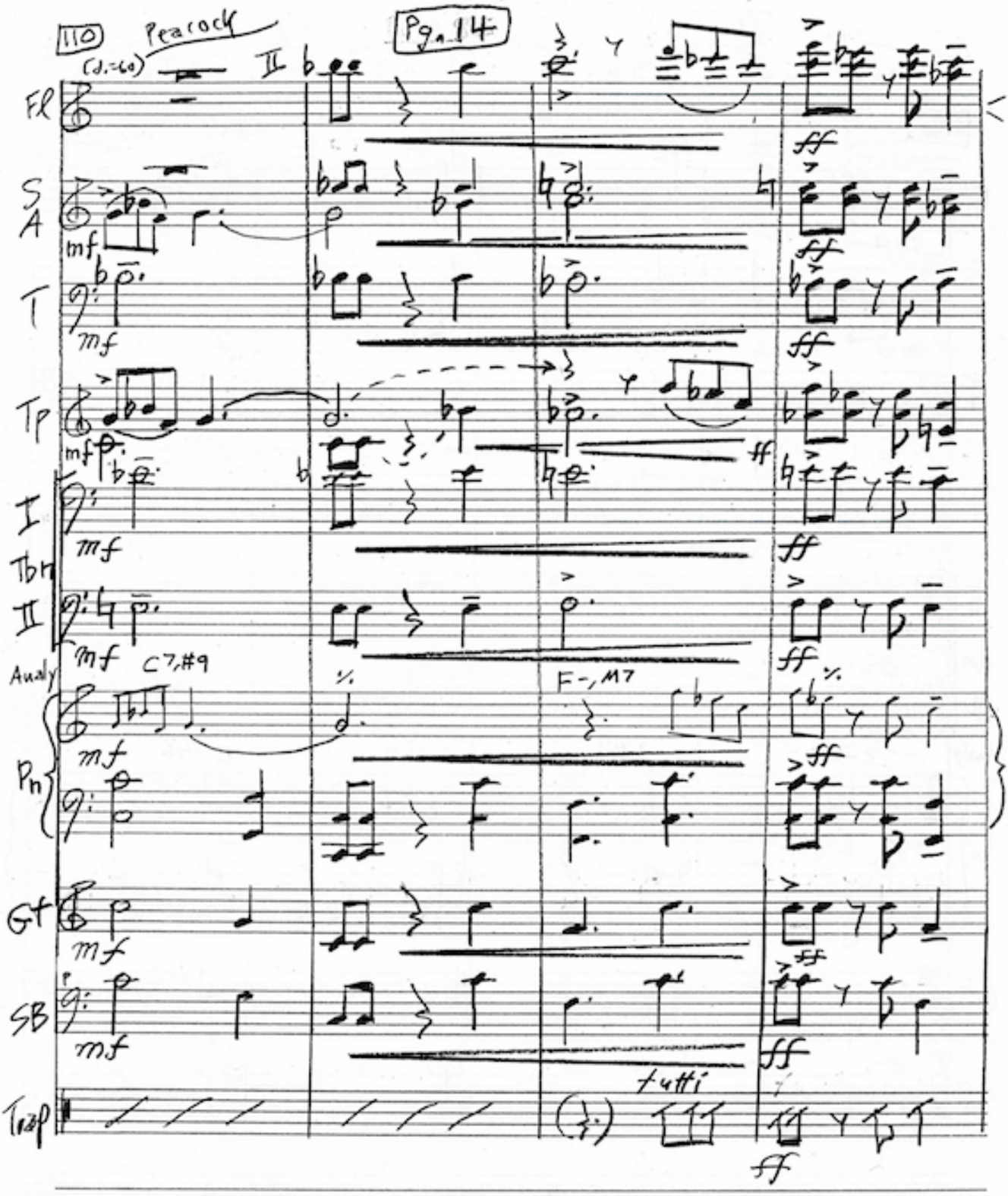
Analy Eb4,7 D4,7 4E4,7 F4,7 Eb4,7

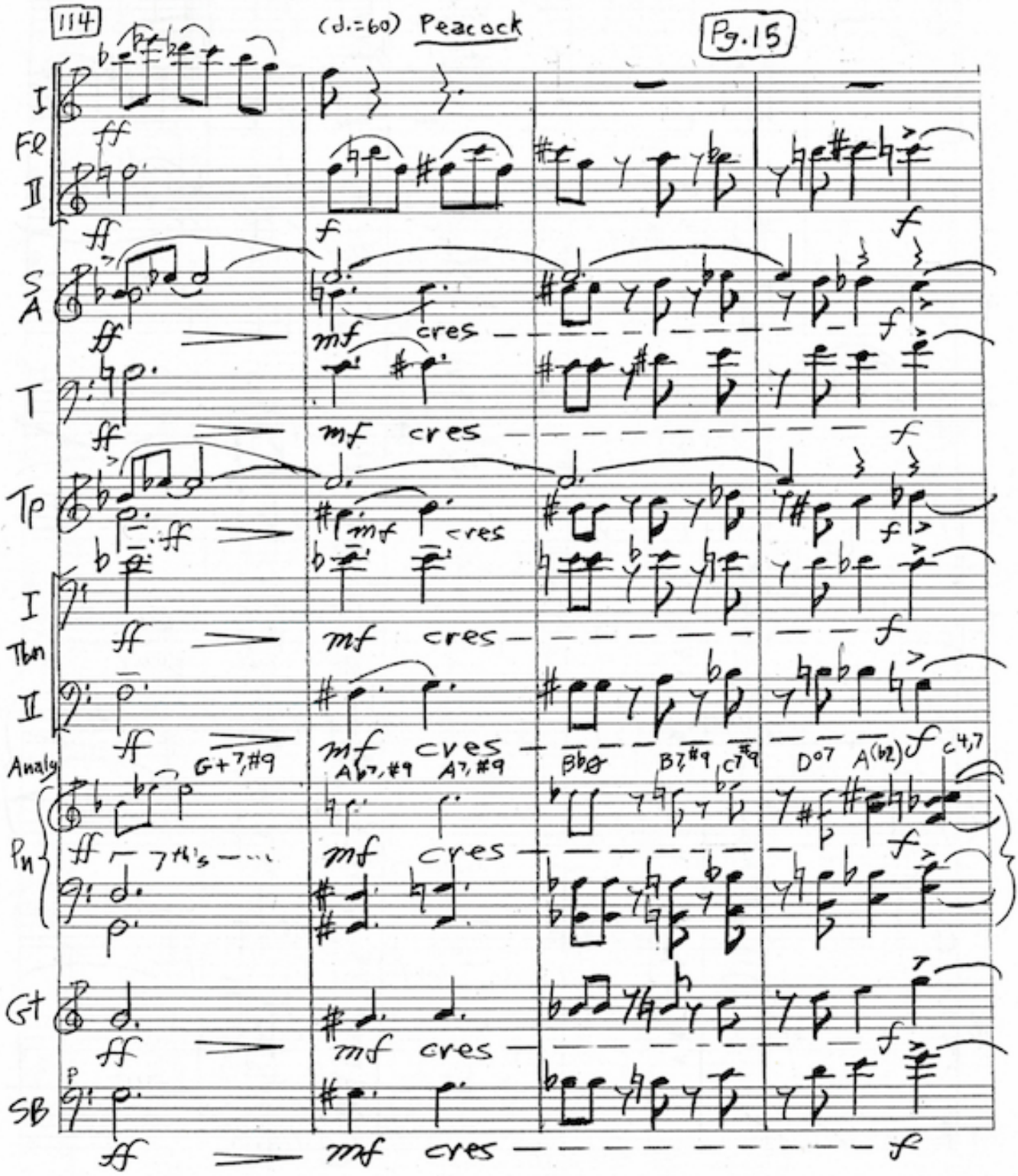
Pn mf (b♩) b♩

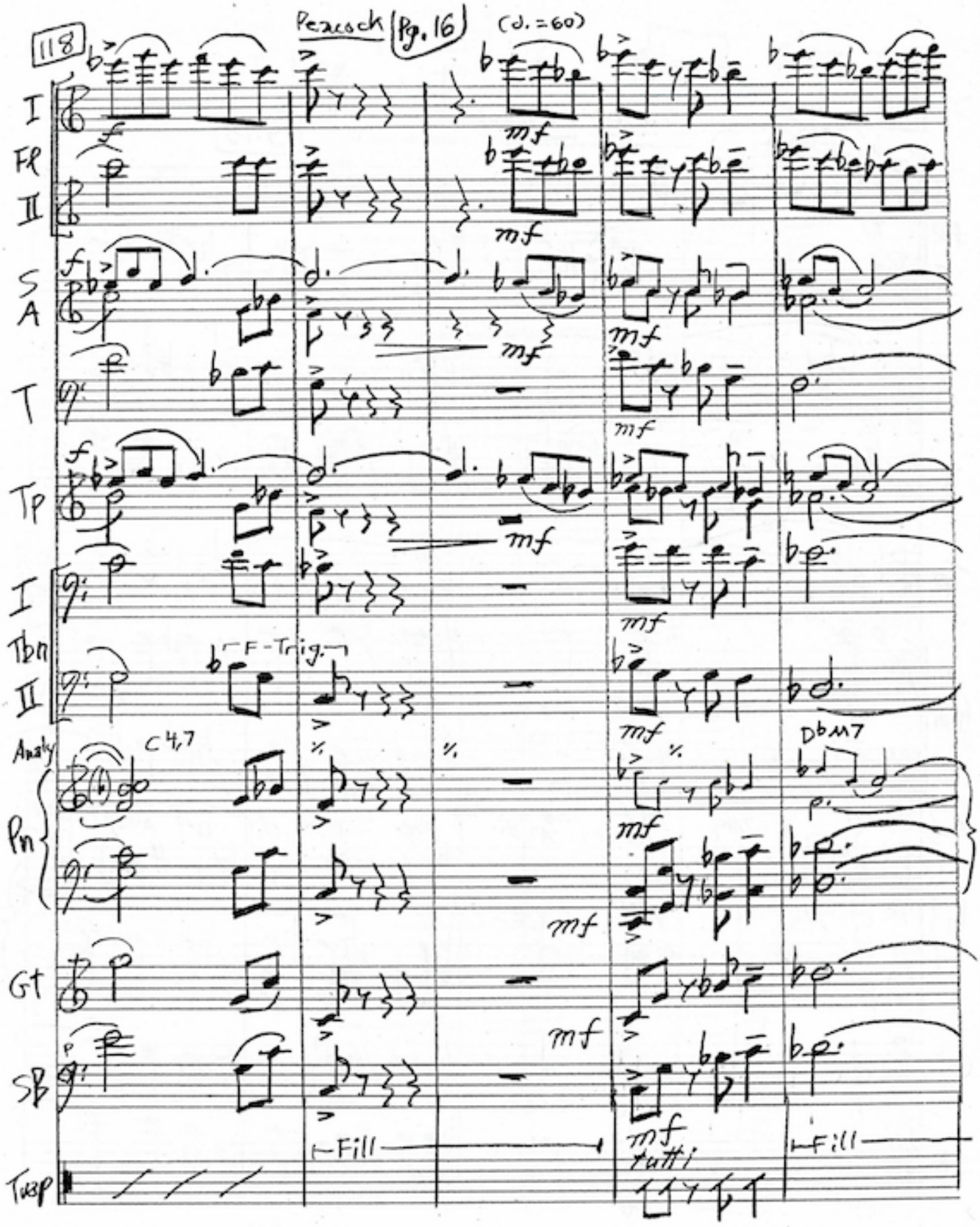
Gt mf

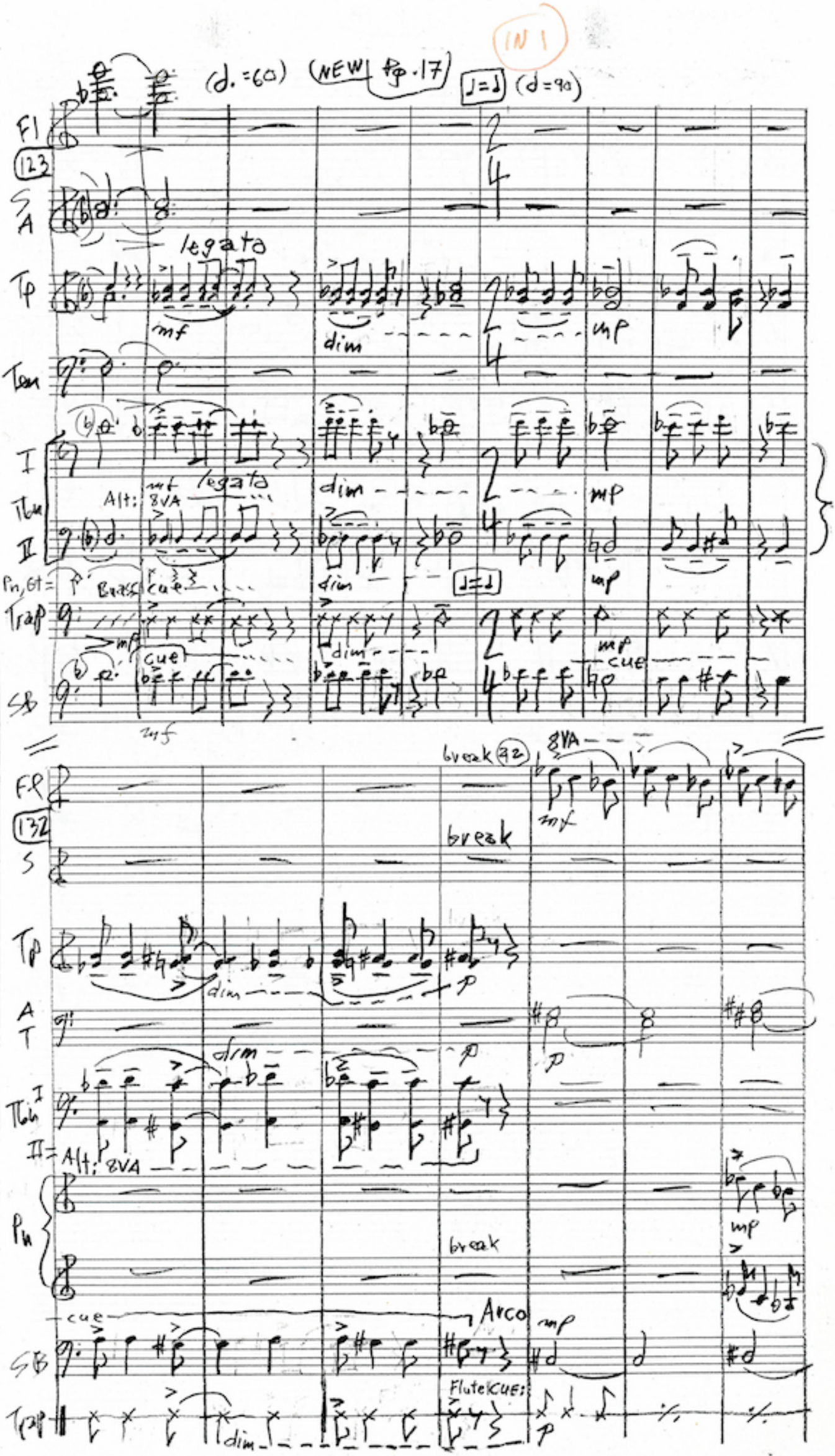
SB p mf


106
(♩.=60)
Peacock
Pg. 13
Fl
mp cres
f
S
A
mp cres
f
A = (7)
T
mp cres
f
Tp
I
mp
Tbn
II
mp
Analy
C-2
C-3/M7
C-7/2
C-2/6
Pn
mp cres
f
Gt
mp cres
f
SB
mp cres
f


110
Peacock
(♩.=60)
Pg. 14
II
Fl
S
A
T
Tp
I
Tbn
II
Audy
C7,#9
F-,M7
Pn
Gt
SB
Trap
tutti


114
(♩.=60) Peacock
Pg.15
I
Fl
II
S
A
T
Tp
I
Tbn
II
Analy
Pn
Gt
SB
ff
f
mf
cres
G+7,#9
A♭7,#9
A7,#9
B♭8
B7,#9
C7#9
D07
A(b2)
C4,7
7th's


118
Peacock
Pg. 16
(♩. = 60)
I
FR
II
S
A
T
Tp
I
Tbn
II
Analy
Pn
Gt
SB
Tusp
f
mf
C4,7
F-Trig.
Db M7
p
Fill
tutti


IN 1
(♩.=60)
(NEW) 17
♩=♩ (♩=90)
Fl
123
S
A
legato
Tp
mf
dim
mp
Ten
I
Tbn
Alt: 8VA
legato
II
Pn, Gt = Brass
cue
Trap
mp
cue
SB
mf
F.R
132
break 92
8VA
mf
break
S
Tp
dim
p
A
T
dim
p
Tbn I
II = Alt: 8VA
Pn
break
mp
cue
Arco
mp
SB
Flute CUE:
Trap
dim
p

Peacock

139 (♩=90) ♩=♩

(a2) – 8VA

FR

S

A

T

Pn

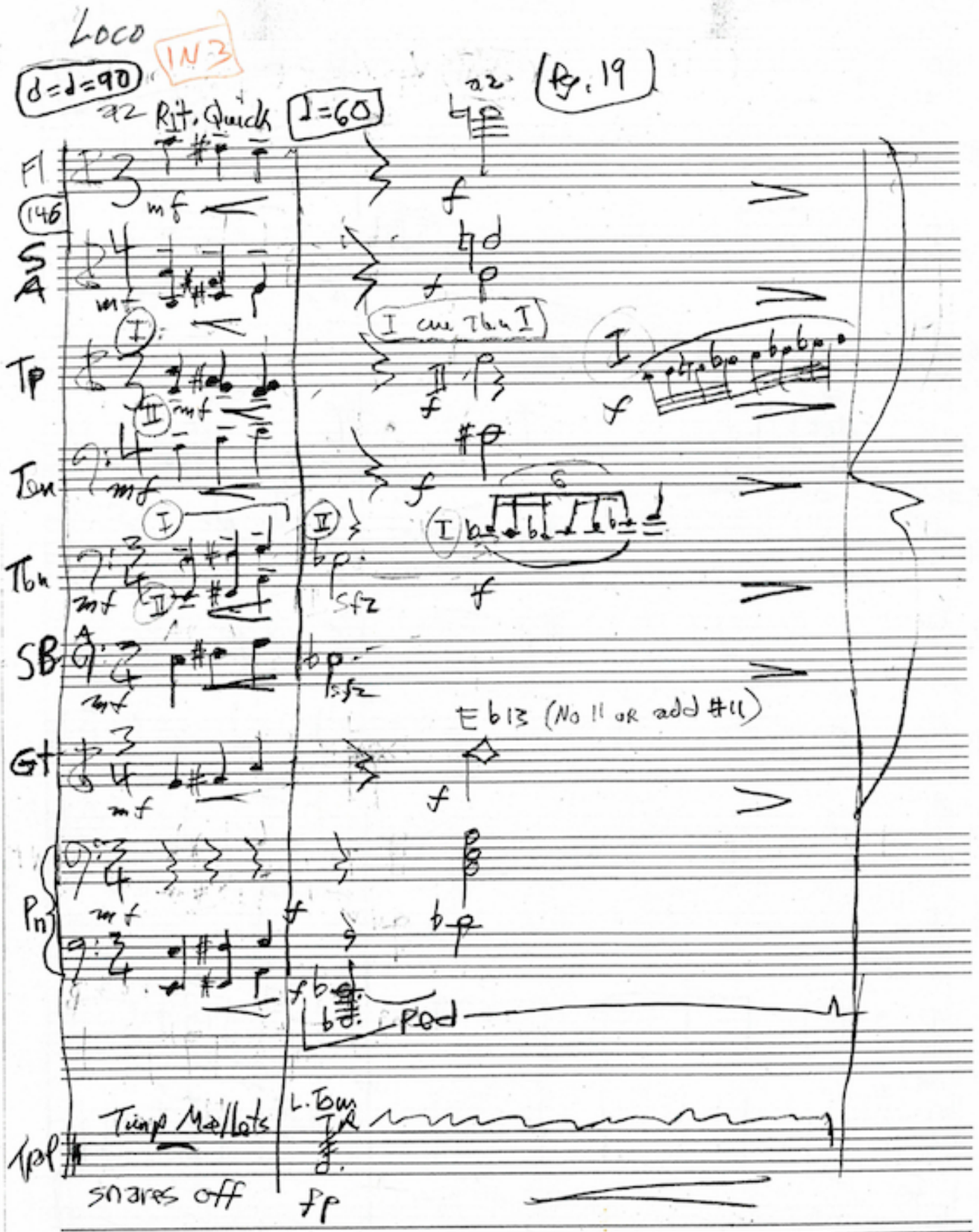
Gt

SB

Trap

mf mp f

To page 19 →


Loco
d=d=90
IN 3
a2 Rit. Quick
♩=60
a2
(Pg. 19)
Fl
146
S
A
Tp
Tbn
Tbn
SB
Gt
Pn
I cue Then I
Eb13 (No 11 or add #11)
Timp Mallets
L. Tom
snares off

I Fl TR mp

II TR mp

SSx mp

ASx mp

TSx mp mf

I = Solo 2Tp mf

I. Tbn mp

II mf

Sb mf

Gt D69 mf C#7,4→3

Ph mf cres. f dim

Ped

Trap crash cym. mf cue Tp I

Note: Guitar strums full chord on both 1st & 2nd beats for all 4→3 resolutions. bars 149-160

150 (♩=60) Peacock Pg. 21

I FR

II

SSx

ASx

TSx

2TP

I Tbn

II

SB

Gt

Pn

TR

mp

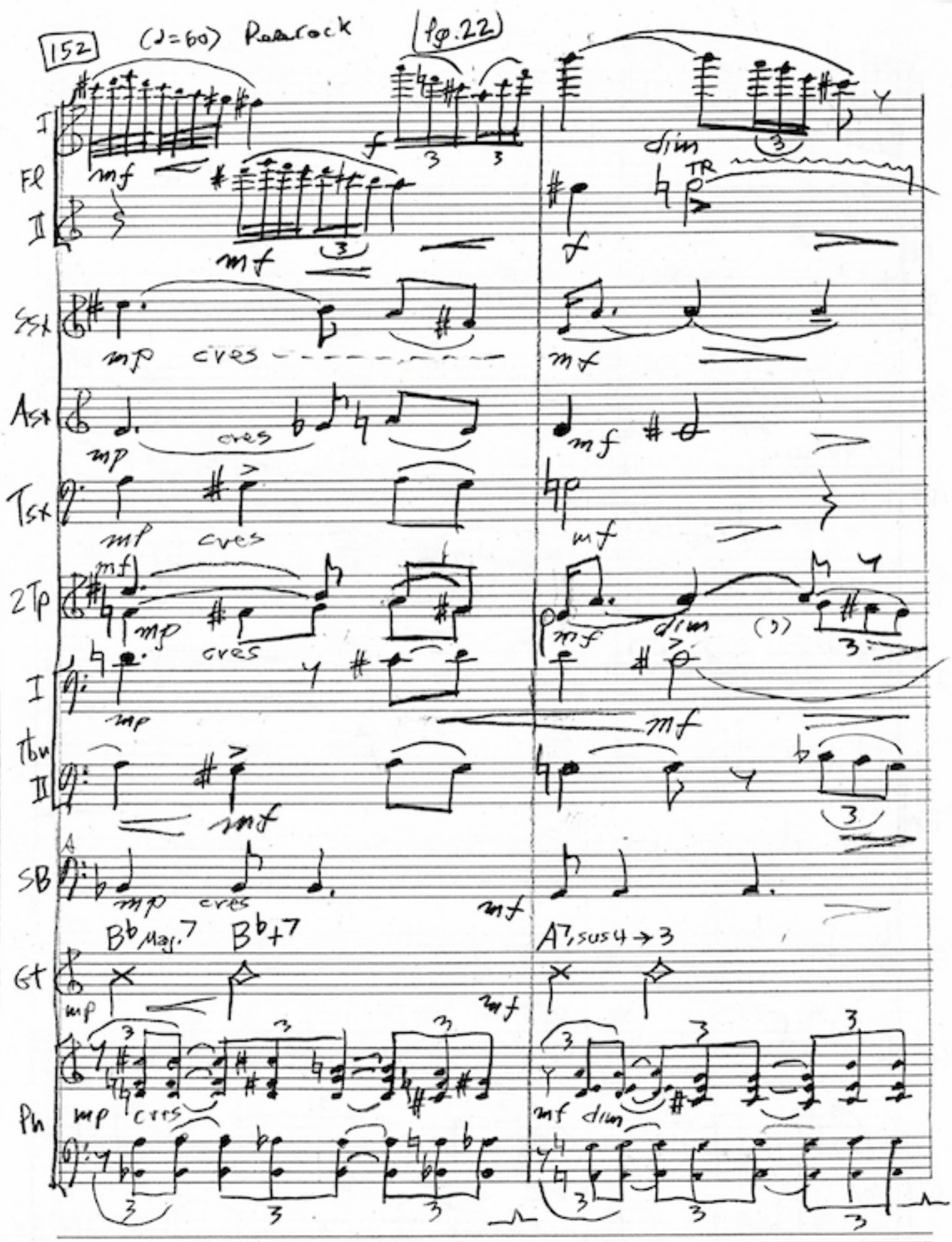
mf

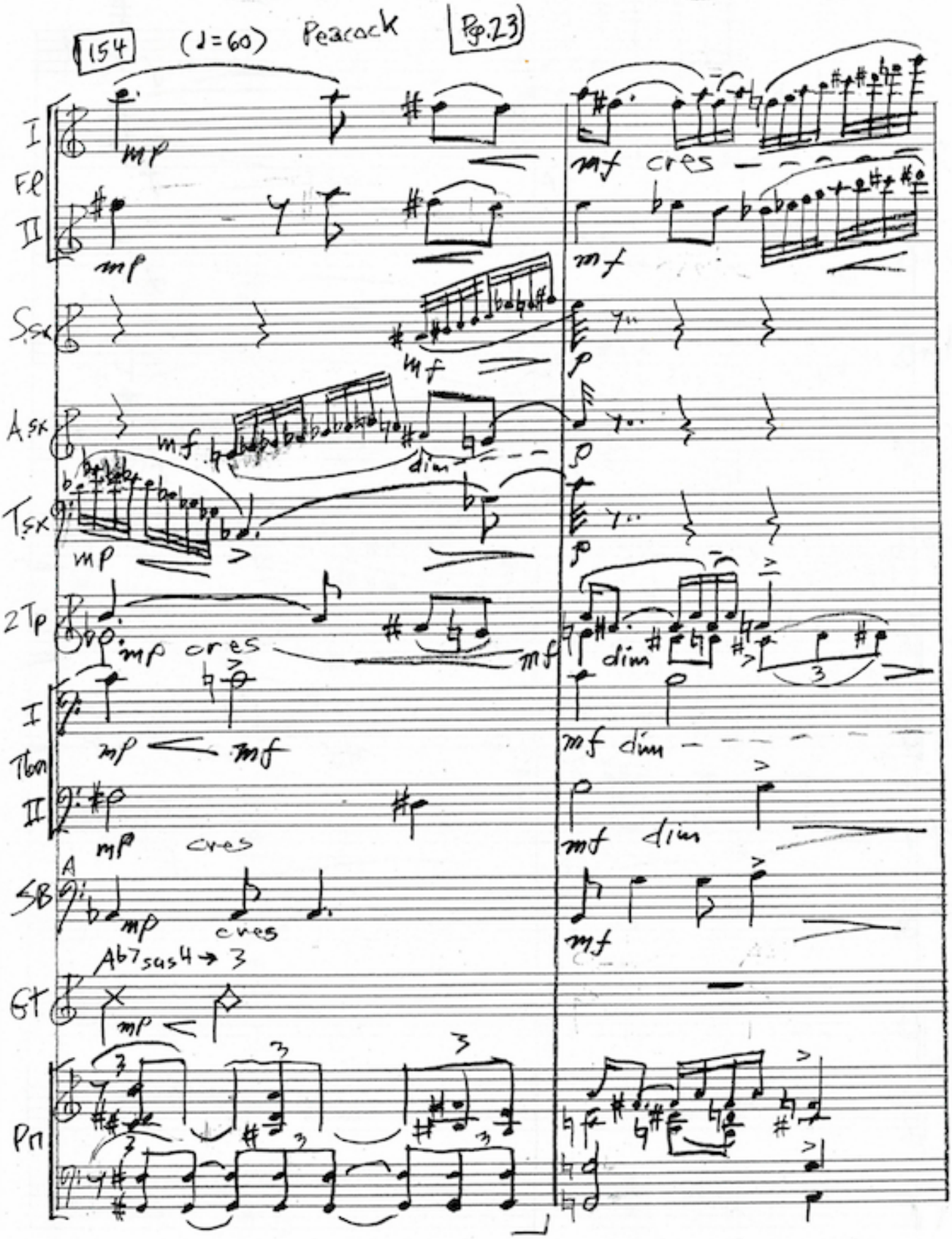
cres

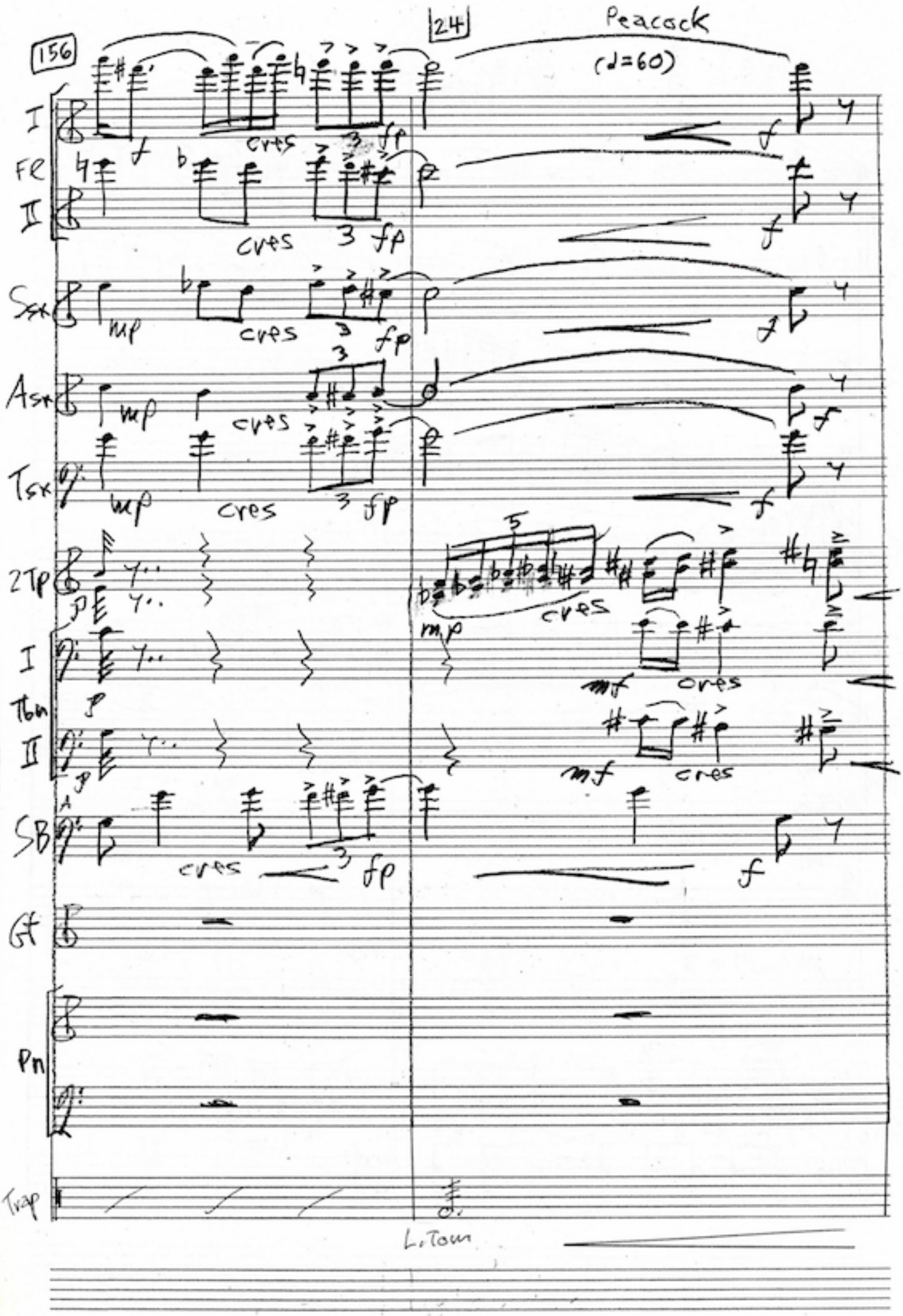
dim

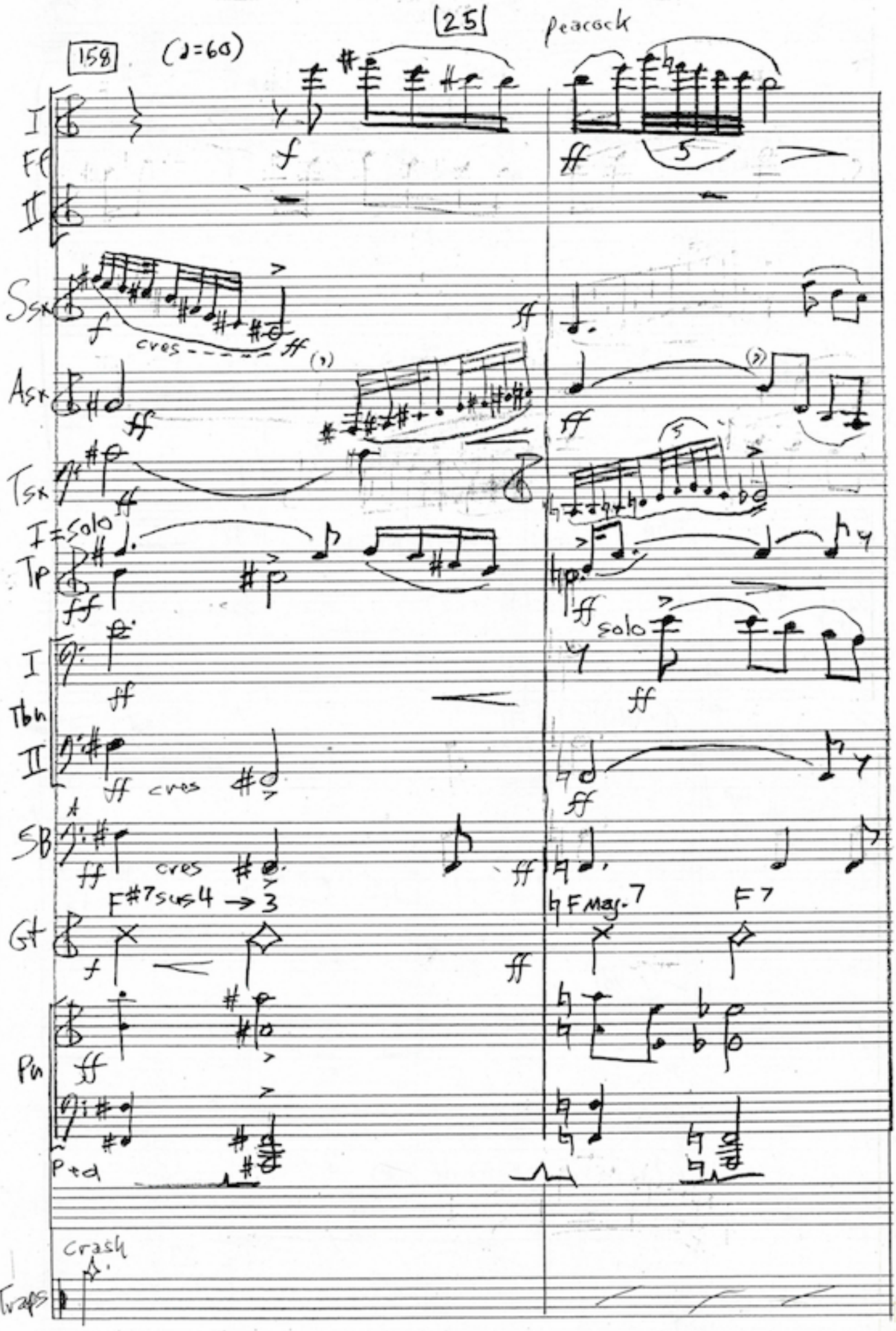
C9,NO7, C7(9)

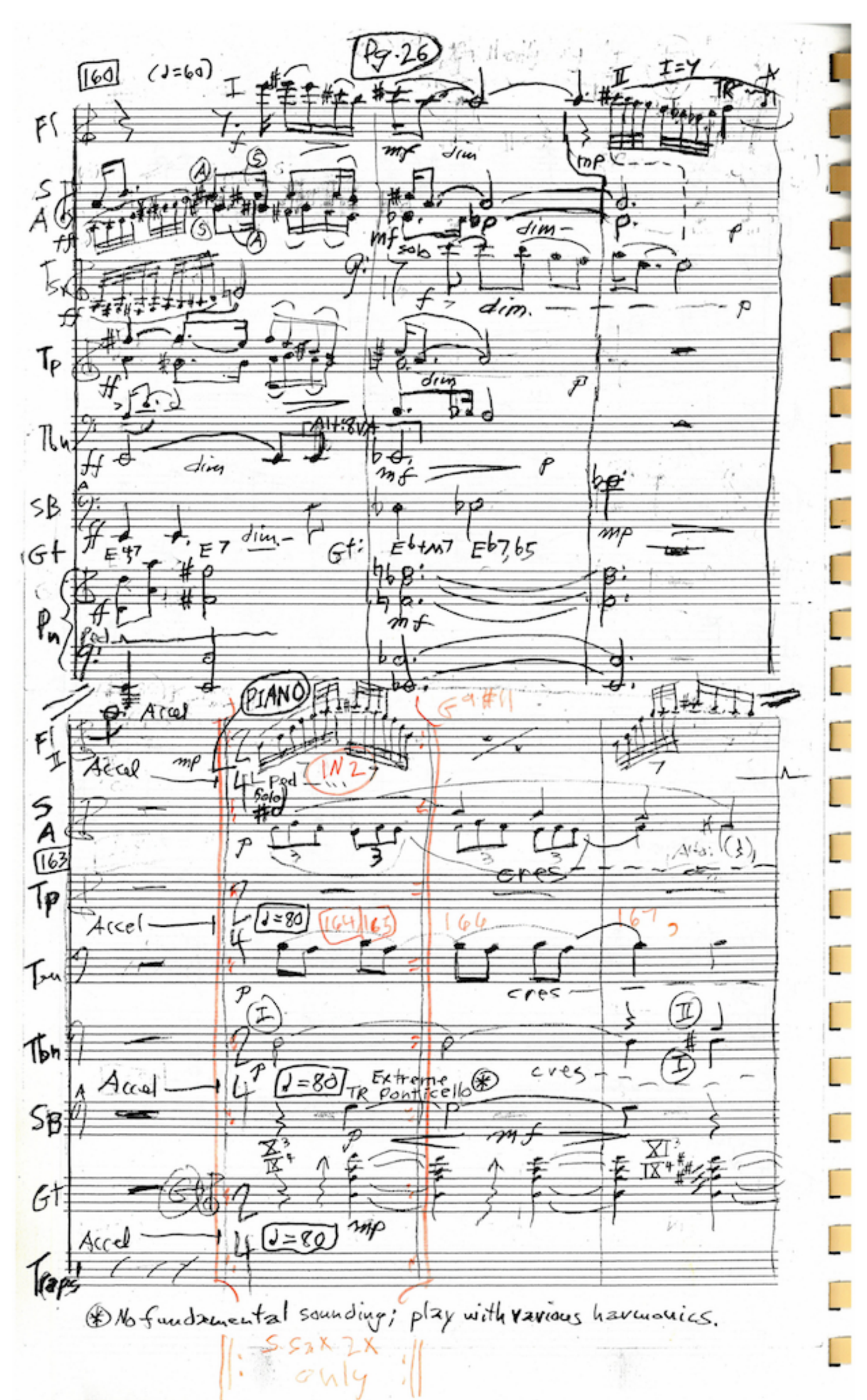
B7sus4 → 3

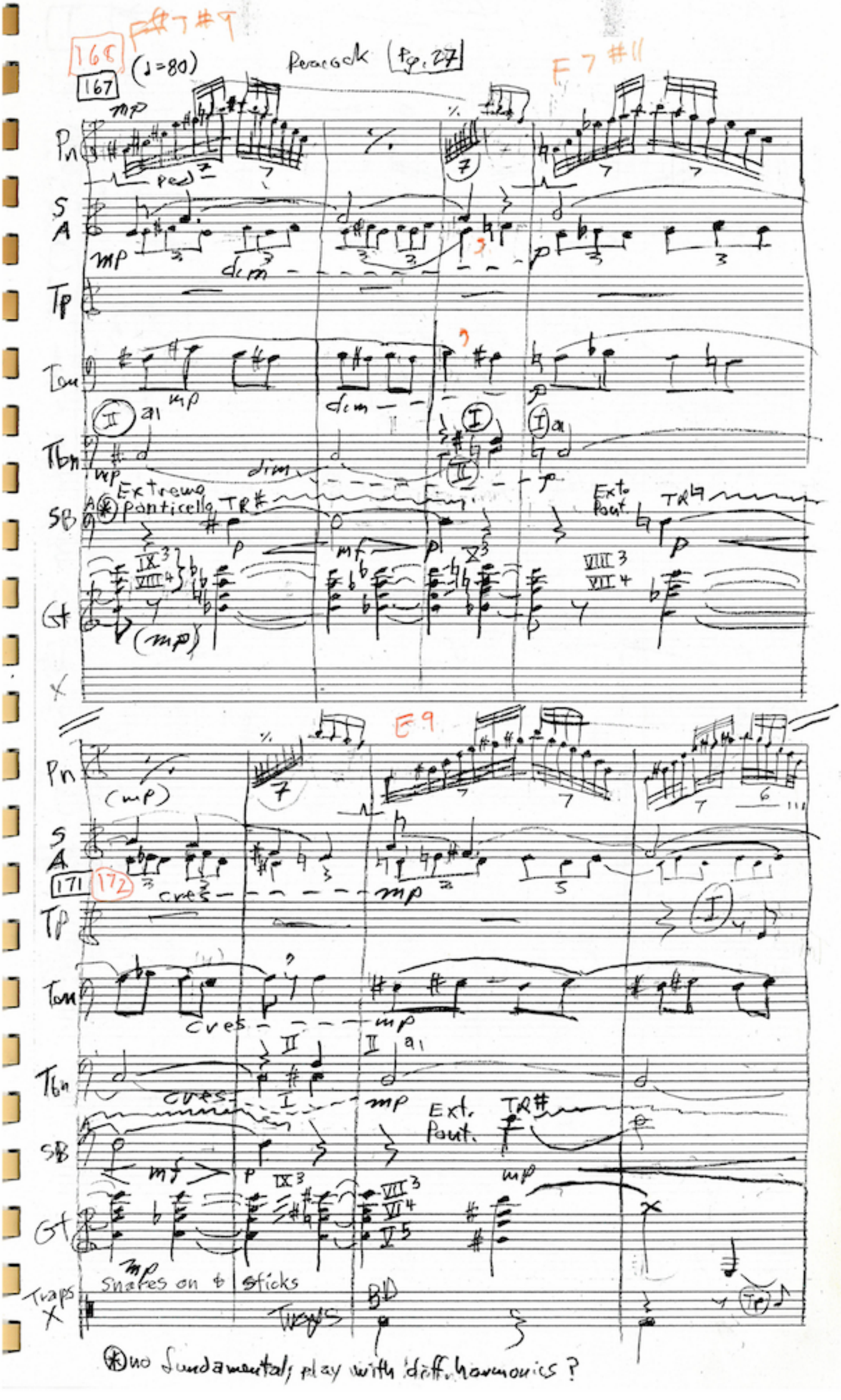

152
(♩=60) Peacock
fig.22
Fl I
Fl II
Ssx
Asx
Tsx
2Tp I
Tbn II
SB
Gt
Pn
mf
mp
cres
dim
TR
B♭Maj.7
B♭+7
A7,sus4→3


154
(♩=60) Peacock
Pg.23
I
Fl
II
S.sx
A.sx
T.sx
2Tp
I
Tbn
II
SB
GT
Pn
mp
mf cres
mf
dim
mp cres
mf
mf dim
mp cres
mf dim
mp cres
Ab7sus4 → 3
mp
mf

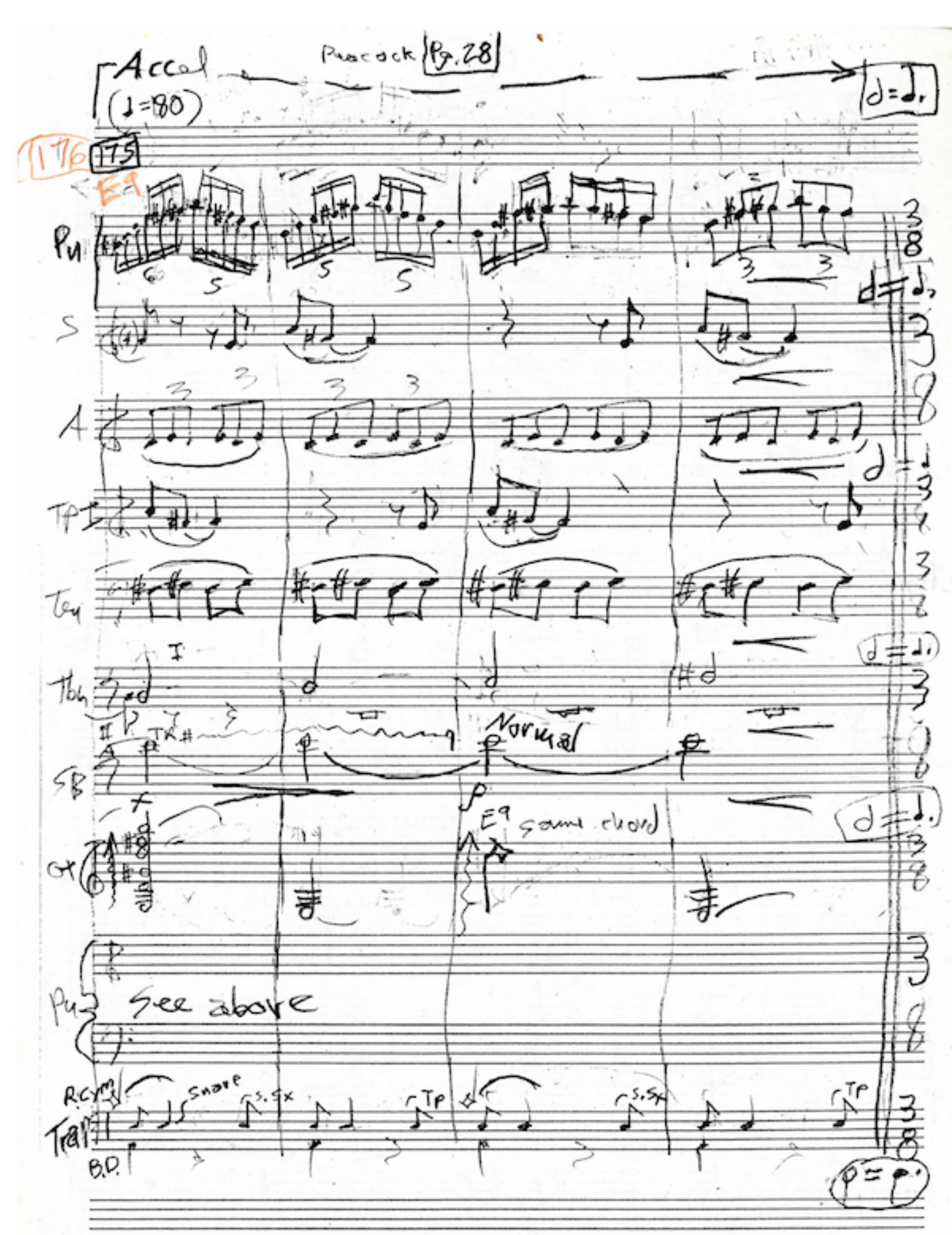

156
24
Peacock
(♩=60)
I
Fl
II
Sax
Asx
Tsx
2Tp
I
Tbn
II
SB
Gt
Pn
Trap
L. Tom

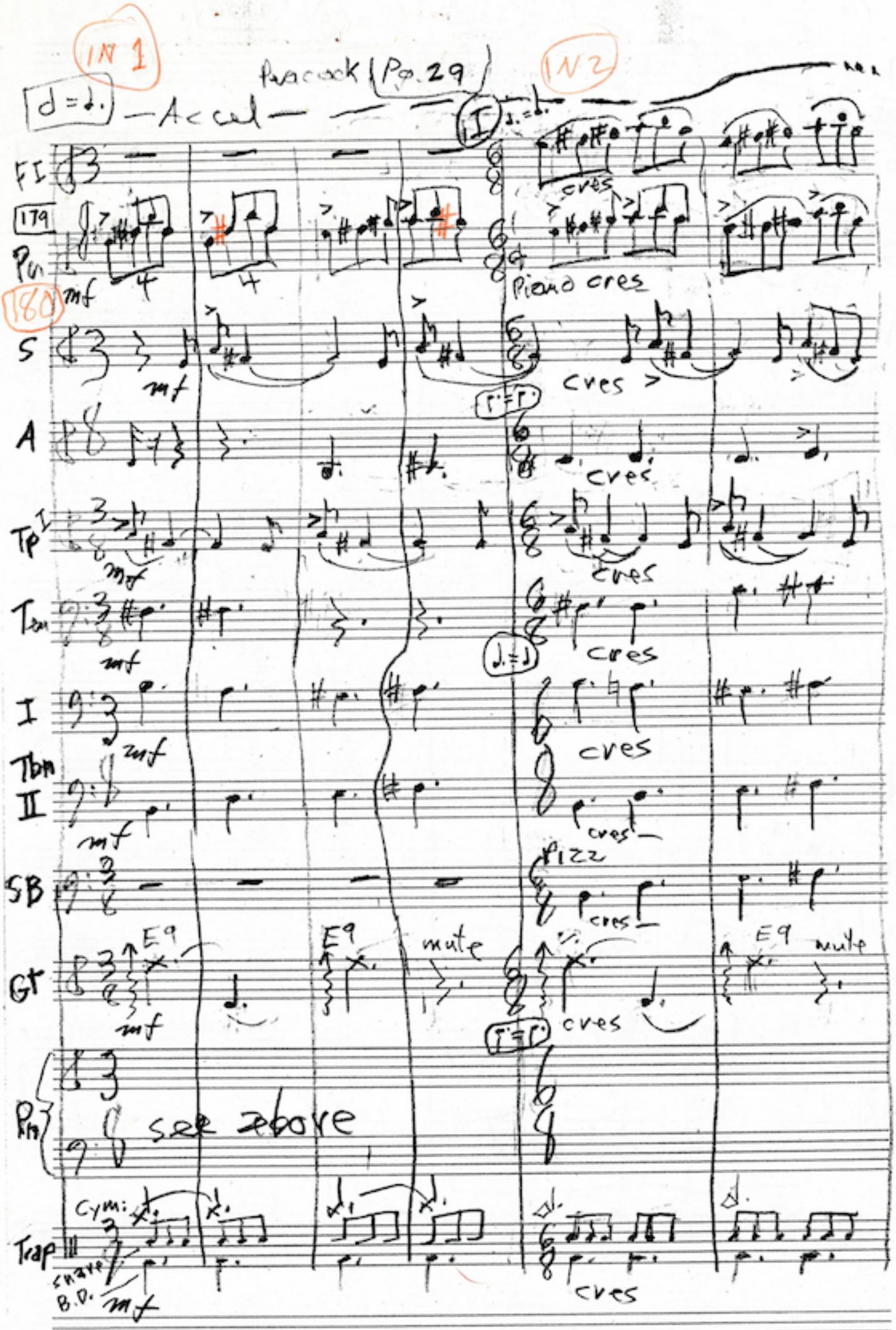

25
peacock
158
(♩=60)
I
FH
II
Ssx
f
cres
ff
Asx
ff
Tsx
ff
I=solo
Tp
ff
I
Tbn
ff
II
ff cres
SB
ff cres
F#7sus4 → 3
Gt
f
Pn
ff
Ped
Crash
Traps
5
solo
ff
F Maj.7
F7
ff

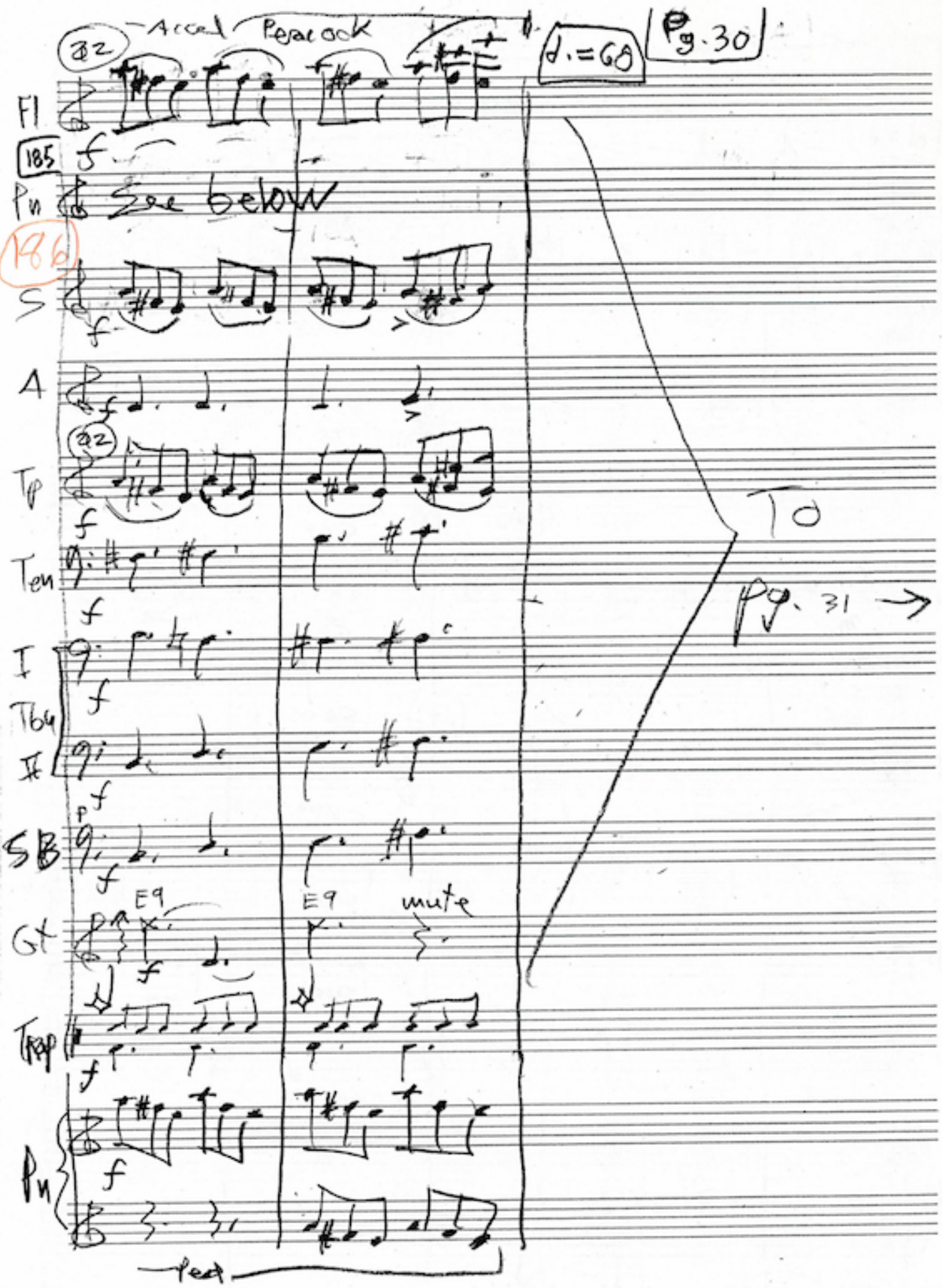

Pg. 26
160
(♩=60)
Fl
S
A
Tsx
Tp
Tbn
SB
Gt
Pn
Accel
PIANO
Fl
Accel
Pad
Solo
IN 2
S
A
163
Tp
Accel
♩=80
164
165
166
167
Tbn
Accel
♩=80
TR
Extreme Ponticello
SB
Gt
Accel
♩=80
Traps
cres
dim
mf
mp
p
f
ff
Alto:
(*) No fundamental sounding; play with various harmonics.
||: S S2 X 2X only :||

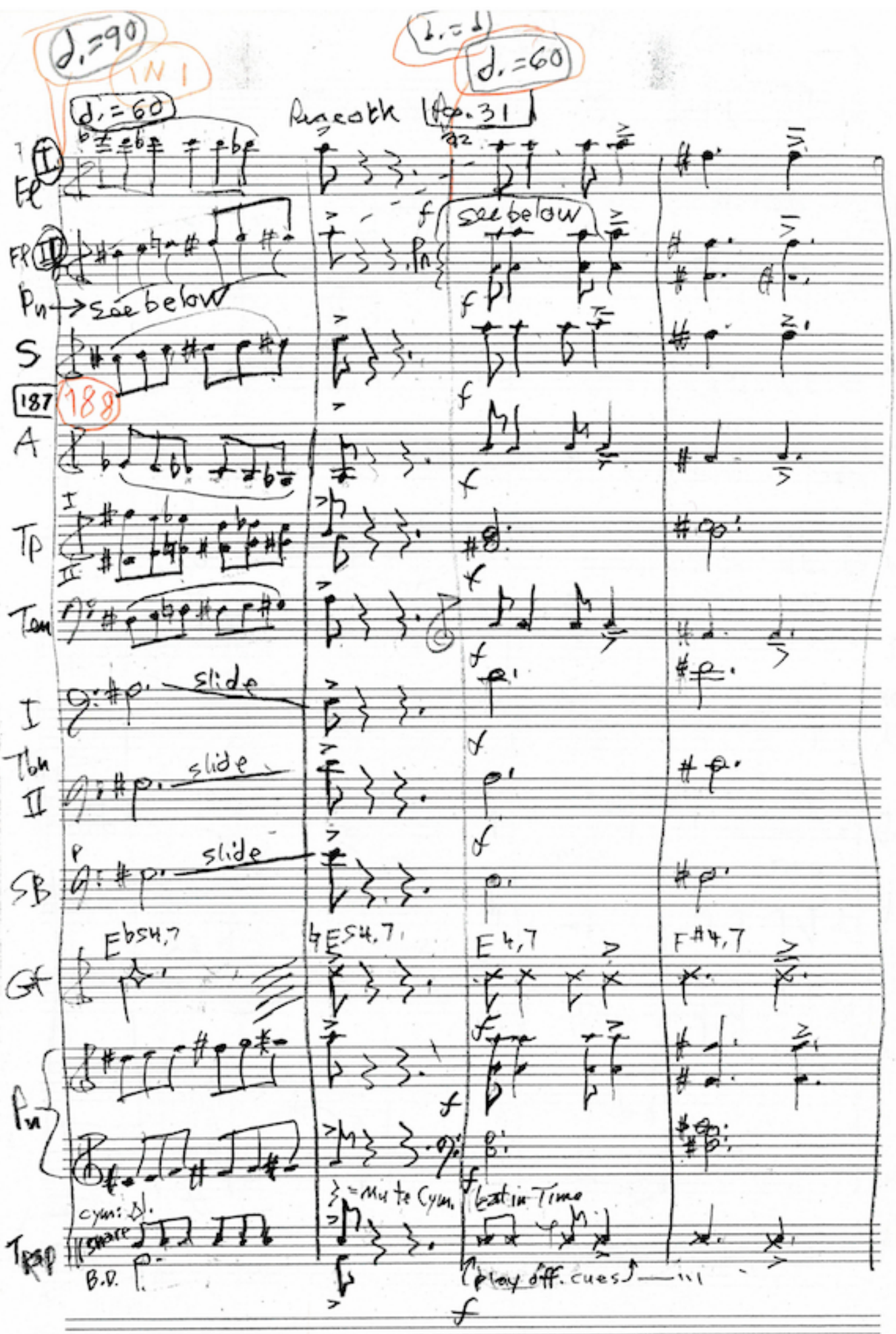


(*) no fundamental, play with diff. harmonics?


Accel
(♩=80)
Peacock Pg. 28
176
175
E9
Pn
S
A
TP
Ten
Tbn
SB
Gt
Normal
E9 same chord
Pn
See above
R.Cym
Snare
S.Sx
Tp
Trap
B.D.


IN 1
Peacock (Pg. 29)
IN 2
d = d.
Accel
179
180
Fl
Pc
mf
S
mf
A
Tp I
mf
Tbn
mf
I
mf
Tbn II
mf
SB
Gt
E9
mf
E9
mute
E9
mute
Pn
see above
Cym.
Trap
snare
B.D.
mf
cres
Piano cres
cres
cres
cres
cres
cres
cres
Pizz
cres
cres


Accel Peacock
d. = 60
Pg. 30
Fl
185
Pn
See below
186
S
A
Tp
Ten
I
Tbn
II
SB
Gt
E9
E9
mute
Trap
Pn
Ped
To
Pg. 31


♩.=90
IN 1
♩.=60
♩.=♩
♩.=60
Rugcoth
Ap. 31
32
Fl
Fl
Pn
see below
S
187
188
A
Tp
I
II
Tom
I
Tbn
II
slide
SB
slide
Gt
Eb54,7
E54,7
E4,7
F#4,7
Pn
Trap
cym: ♩.
snare
B.D.
= Mute Cym.
Beat in Time
play diff. cues

(#2) (♩.=60) Peacock (Pg. 32)

Fl

Pn — see below

191 192

S

A

Tp

Tbn

I

Tbn II

SB

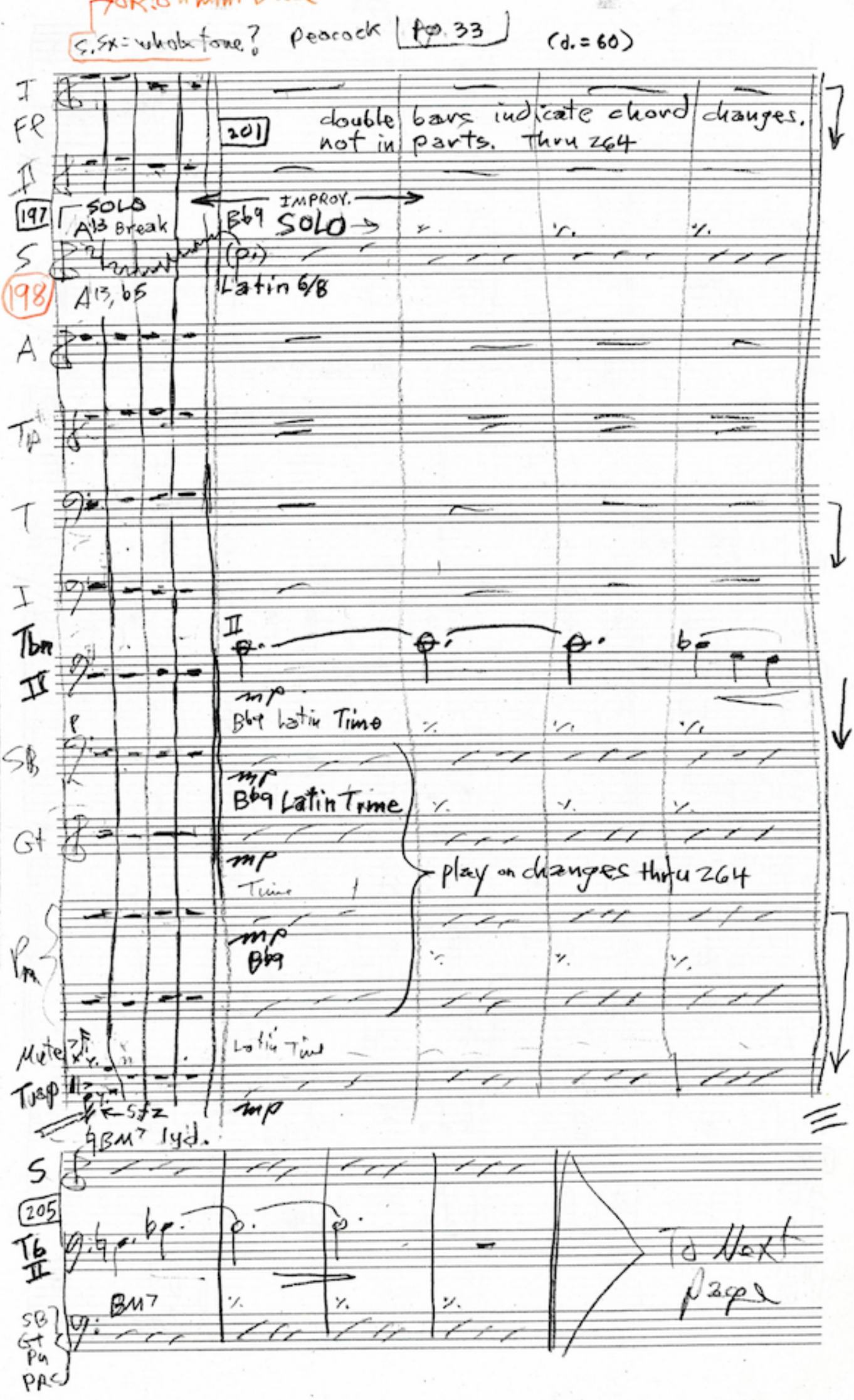
Gt — Au7 — Eb9 — A7b5

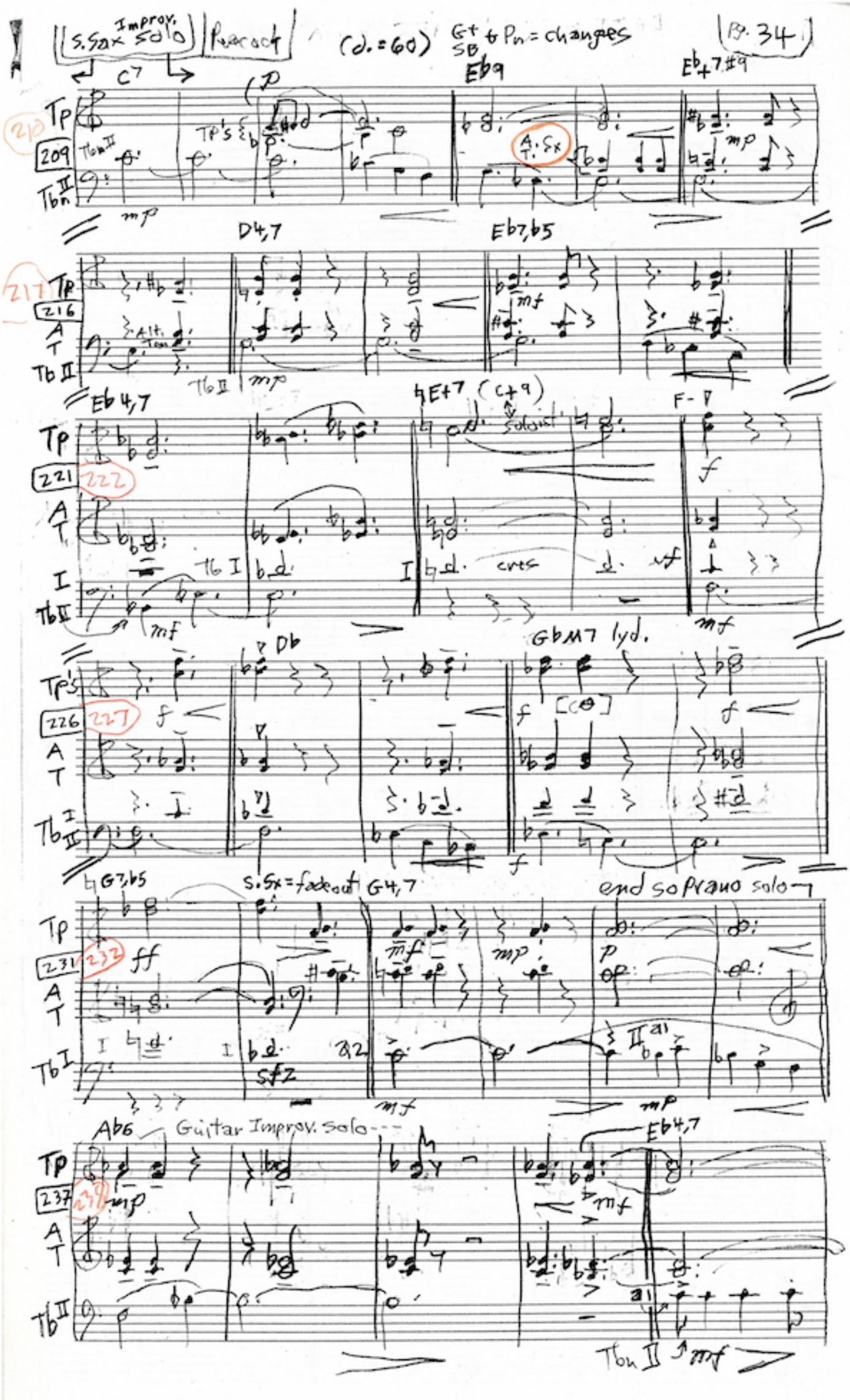
Pn

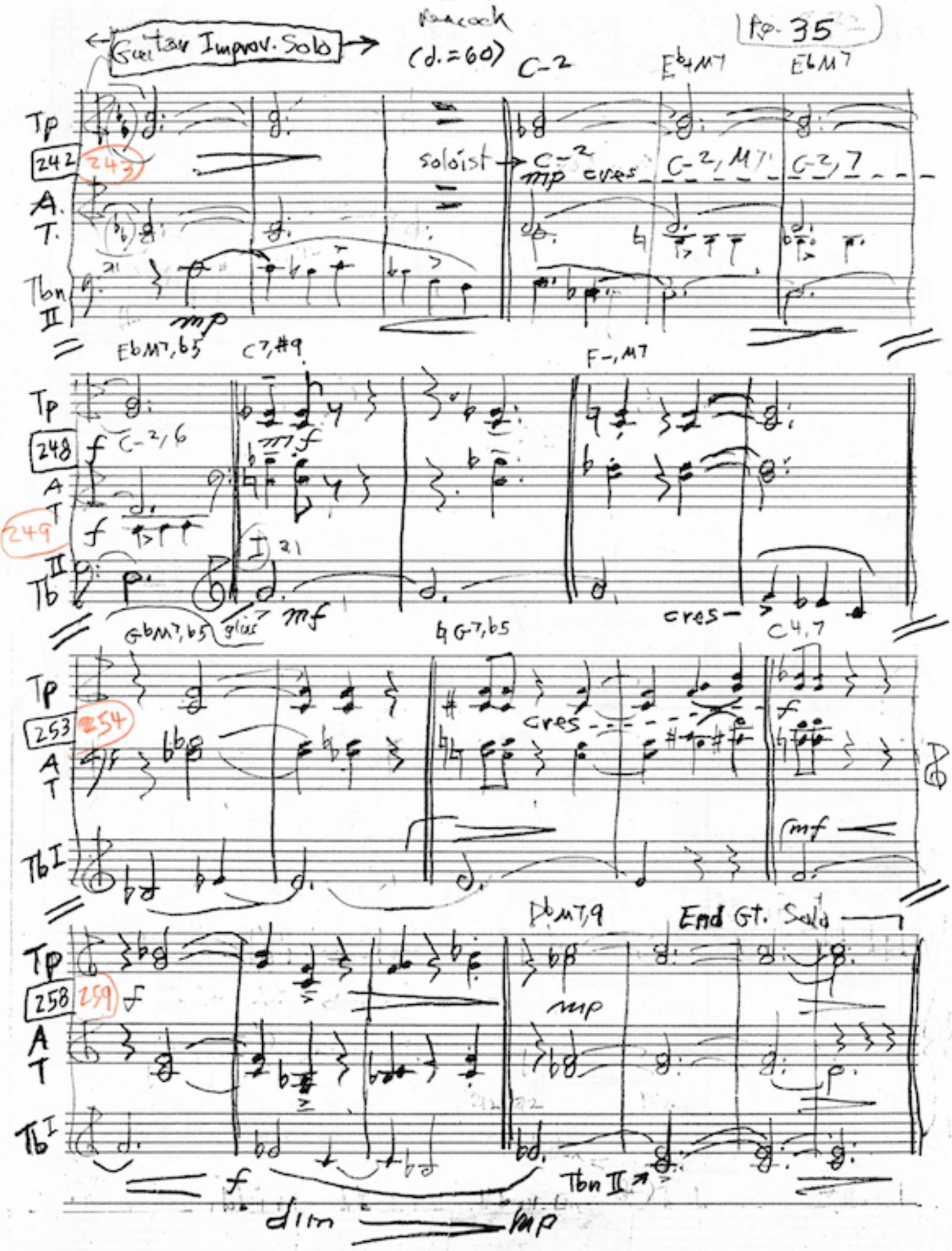
Trap — BIG Fill

sfz

ff


OR: G# min. Blue
S. Sx = whole tone?
Peacock
pg. 33
(♩. = 60)
I
FR
II
201
double bars indicate chord changes. not in parts. Thru 264
197
SOLO
A13 Break
IMPROV.
Bb9
SOLO
S
(p.)
198
A13, b5
Latin 6/8
A
Tp
T
I
Tbn
II
II
mp
Bb9 Latin Time
SB
mp
Bb9 Latin Time
Gt
mp
Time
play on changes thru 264
Pn
mp
Bb9
Mute
Latin Time
Tsp
sfz
mp
9BM7 lyd.
S
205
T6
II
BM7
SB
Gt
Pn
PRC
To Next page


S. Sax Improv. solo
Peacock
(♩.=60)
Gt + SB + Pn = changes
Pg. 34
C7
Eb9
Eb+7#9
Tp
Tbn II
Tbn II
A. Sx
D4,7
Eb7,b5
Tp
A
T
Tb II
Alt. Tom
Eb 4,7
Tb II
E+7 (C+9)
solo out
F-7
Tp
A
T
I
Tb II
Tb I
cres
Db
Gb M7 lyd.
Tp's
A
T
Tb I
Tb II
G7,b5
S. Sx = fade out
G4,7
end soprano solo
Tp
A
T
Tb I
Tb I
Ab6
Guitar Improv. solo
Eb4,7
Tp
A
T
Tb II
Tbn II



Pu
S.B. } play changes on this page

265 (♩=60) Peacock

266 solo

A — mp — cres — f

T — mp

Tb I — mp

Pn — C#_6 — mp

GT — D#_6 — F#4,7 — Latin — G+ — A4,7 — G#ø

SB — mp — cres

271

272

S — mf — f

A — mf — f

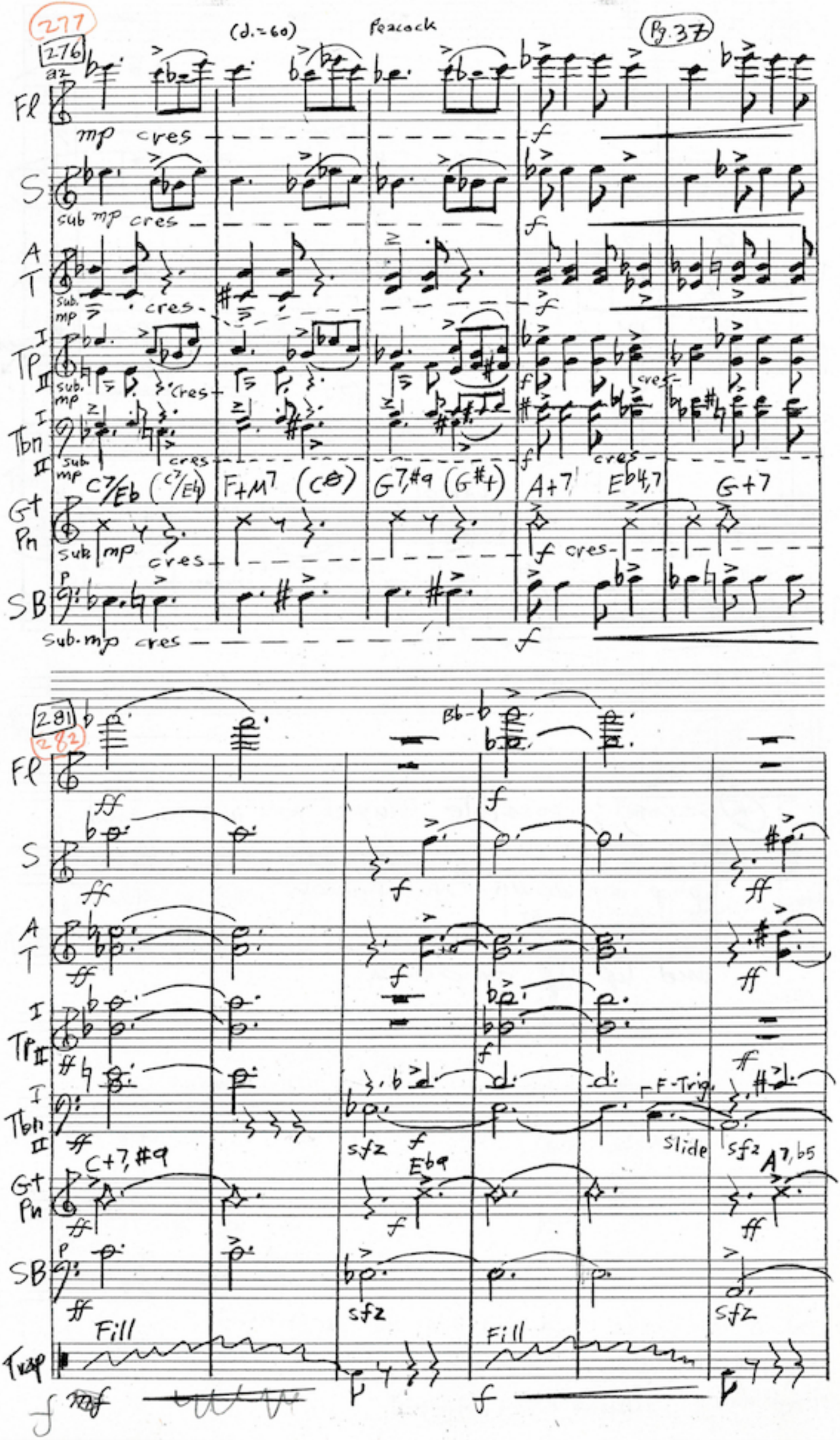
T — mf — f

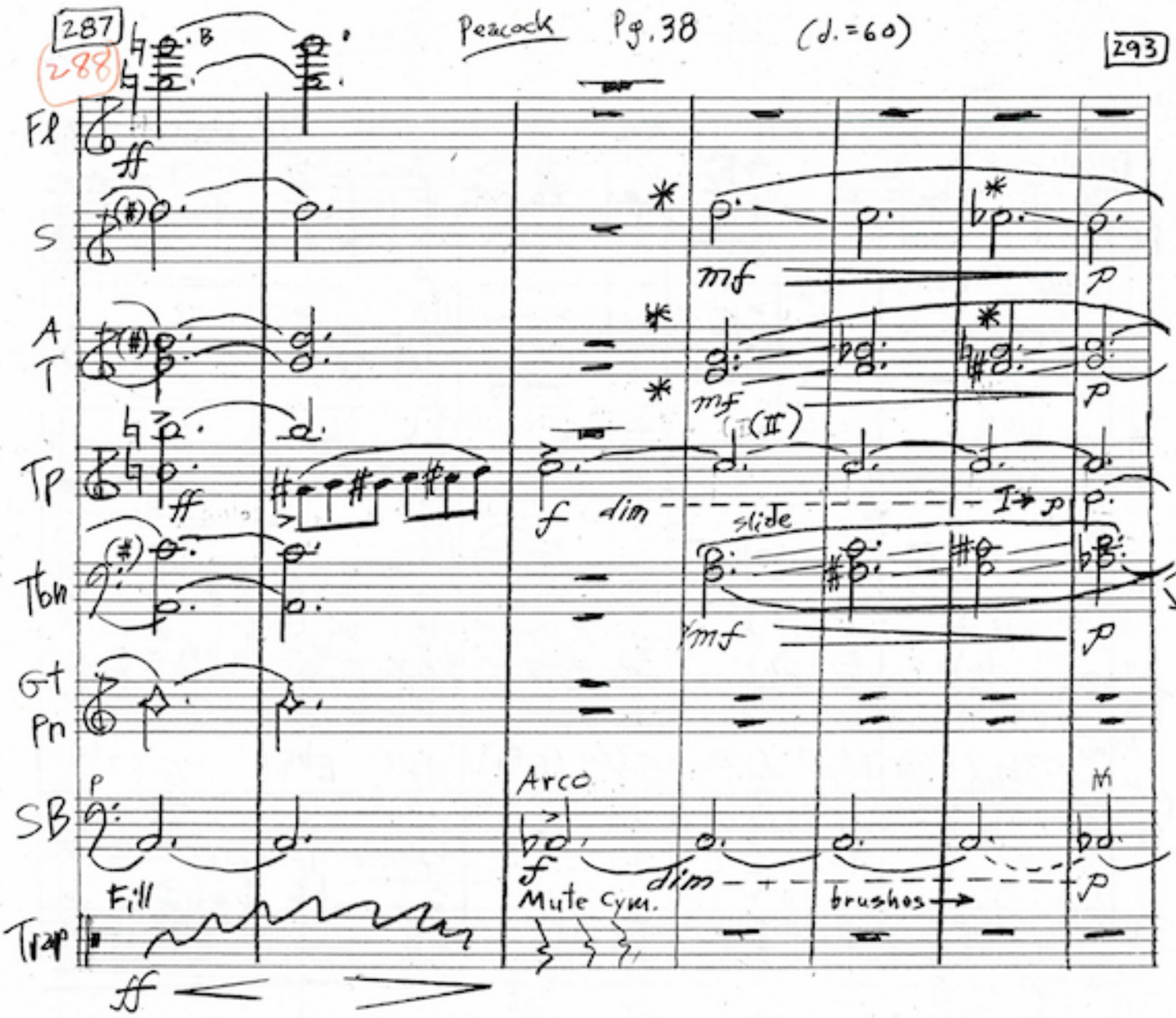
I Tp II — mf — mf — f

Tb I II — mf — f

Gt Pn — C4,7 — D4,7 — Bb4,7 — Ab+M7 — Eb4,7 — mf — f

SB — mf — f


277
276
(♩.=60)
Peacock
Pg. 37
Fl
mp cres
f
S
sub mp cres
f
A
T
sub mp
cres
f
Tp I
II
sub mp
cres
f
cres
Tbn I
II
sub mp
cres
f
cres
Gt
Pn
C7/Eb (C7/Eb)
F+M7 (C⊘)
G7,#9 (G#+)
A+7
Eb4,7
G+7
sub mp
cres
f cres
SB
sub. mp cres
f
281
282
Bb-b
Fl
ff
f
S
ff
f
ff
A
T
ff
f
ff
Tp I
II
f
ff
Tbn I
II
ff
sfz
f
F-Trig.
Slide
sfz
Gt
Pn
C+7,#9
Eb9
A7,b5
ff
f
ff
SB
ff
sfz
sfz
Trap
Fill
Fill
f
f



(*) Saxes, if possible, finger 291 in 290 and lip up or down. And finger 293 in 292 and lip up or down.

8VA

294 295 a2 (♩.=60) Peacock

8VA

Pg. 39

Loco

(TR)

I →

II

Fl

S

A

T

Tp II I

Tbn I II

Gt

Pn

SB

Trap

mp

p

(p)

II Mute

mp *

XI 2 X 4

TR

Eb

end on

I.V.

Ped

A (p)

brushes, flourishes

Snare drum OR Tom?

End on "natural" fingering

* Tp II: just loud enough too balance with others.

fine

Fl I & Pn hit last note on cut off.

July 2000

Joe McCleave

(X) Fl I: last bar:

finger F

i.e. Trill Left 2; if open-hole flute pull Right 1 one quarter off key to raise pitch a little [for both fingerings]

Changes in Score + Parts in computer Score

PEACOCK

Pg. 1

C-A

1-7 B. Tbn 8VA

1-7 add DB Arco = written B Tbn; Sounded 8VB

Bar 36 Repeat written out = extra bar

Fl I after Piccolo solo starts in Measure 45 diff. notes

40-47 New Traps

delete break bar: 57

bar. 111, 112, 113 S.Sax change w/ Tp I

124 - 135: Tbn II 8VA
Add DB

113 S.Sax F Eb

114 B. Tbn: G

159 Fl I: B E
T.Sax = 32's

Peacock Parts Corrections

Pg. 2
C-A

Fl 146: ♩=♩=90
3
4

Everybody + score
187: ♩.=90
189: ♩.=♩ ♩.=60

Tp I: 146: ♩=90 Rit.

Tp I 147: ♩=60

Tp I 175-187 Accel
187: ♩=90

Tp I & Tp II: 40-43:
Pn break into 2 | 2 |

Fl 276 "Play"

Traps tacet 36-39 } inclusive
164-172

Fl II 273-275 Third beat = Bb not A

Peacock Corrections

8-18 Fl 8VA bar 8-18

20-26 Tp's mute

36, ~~2nd~~, 3rd beat: Picc run up to
Repeat of 36

36: ♩=60

Fl 8VA 136-146

164 S.Sx, 2nd x: = c# Pc#

294 Fl 8VA

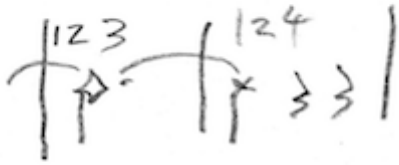
Peacock Rising Corrections List

Pg. 1 C-B

Pg. 15 bar 114 S.Sx + Tp I: Tm Score

Pg. 35 note bottom of Score
cross out Gt [not playing
changed]

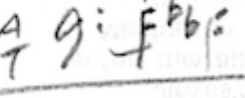
score & Part
SB. 293, 298, 301 : M

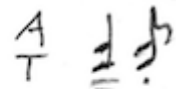
SCORE
Pn + Gt. 

score 94 Tbn I ; S+A: >

score 98 Tbn I

Pg. ii Notes on the Score
cross out "only" and
insert: "and in the part"

score Pg. 35 bar 254


Score Pg. 37, bar 278:


paste in new
Page 39
[Fl I, & Pn]

Pg. 1 bar 6; Gt;
cross out: G#+7

Pg. 39 bar 294
Fl I + II: mp

Pg 24 add traps

Pg. 25 add Traps

Add double bars between
71-72
75-76

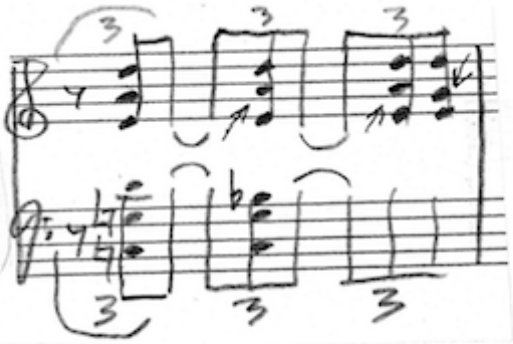
95 add to all parts

Pg. ii Notes on the Score
... double bars only in the score and in the traps' part in the Jazz

Peacock Correction List

Pg. 2 C-B

Pn: Pg. 21, bar 150:



Pg. 4 S. & A. Sax

bar 20 <
21 >
22 <
23 >
24 <
25 >
26 <

S, A, T Sax's { 27 >, 28 >

Fl >> on begin of
21 >
23 >
25 >
27 >

Fl I + II
21: >
22 mf
23: >
24 mf
25 >
26 mf

Pn: Pg. 23, bar 155:
9: take dots off ♭p ♭p
add ♮'s

Pg. 5
Fl I, Tp I, A. Sx on 32: >
Tbn I on 33: >
Tp I, 33: slur 16th's
Tp I, 34: >

Pg. 5 bar 32
A. Sx

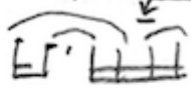
Pg. 37 bar 277
Gt & Pn: F + MT
not F#

Pg. 7 Fl I + II
36 <
37 >
38 <
39 >

Guitar improv. solo
starts 237
(not 233)

Pg. 5 b20: add:
Note: Guitar strums
full chord on both
1st & 2nd beats
for all
4 → 3
resolutions
bars 21-33
149-160

Pg. 17 bar 124
2 Fl's, all saxes: p
not: p 33

Pg. 23 bar 155
Fl I & Tp I add bar:

bar 156: Fl I: same

Above Corrections = in score